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untamed accessories!

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the energy edge

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# VOGUE®

# august

1983

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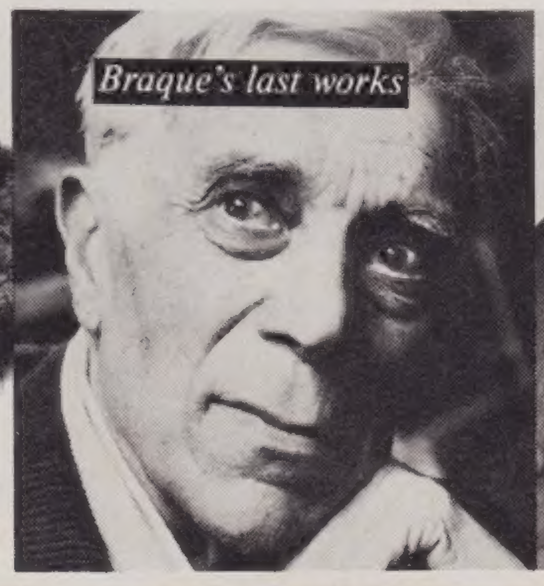

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Here, the over-scaled wool tweed cowl, S, M, L, $170. And wool flannel hip-hugger skirt, 4 to 14, $180. With this season's signature essential, the silver-grey wool and angora zebra stripe cardigan, S, M, L, $650.

Find Anne Klein and all our designer collections in The Little Shops, Macy's Herald Square.

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Lillie Rubin

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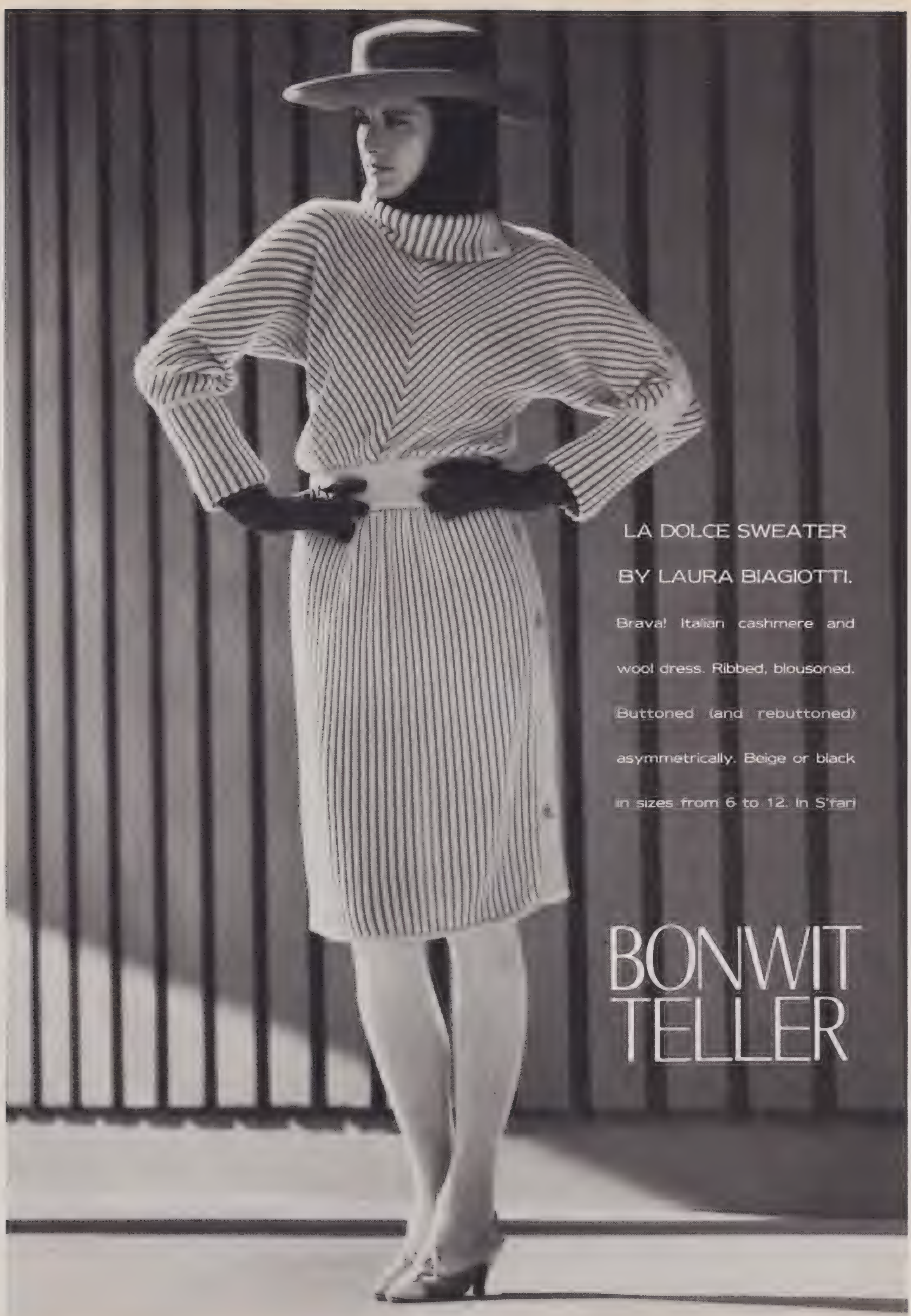
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BY LAURA BIAGIOTTI.
Brava! Italian cashmere and wool dress. Ribbed, blousoned. Buttoned (and rebuttoned) asymmetrically. Beige or black in sizes from 6 to 12. In S'fari
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HISTORY
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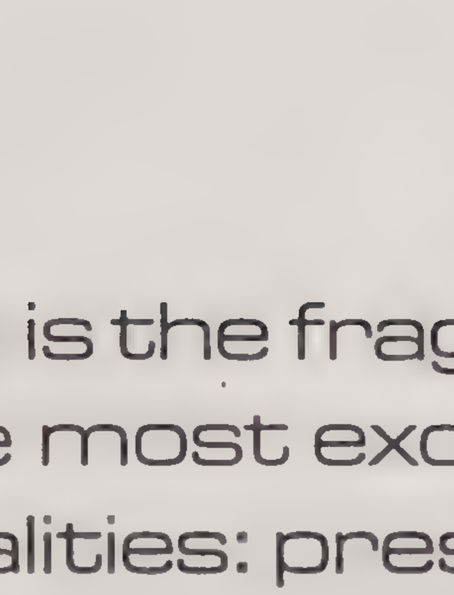

ESTĒE LAUDER

© 1983 Estée Lauder, Inc. Photograph: Skrebneski Location: Rosedown Plantation, LA Clothing: Jonathan Jewelry: Rafael Sanchez

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# Your Letters

**"Successful" messages**

The article "Women Now: The Open Doors," (June, 1983) should be required reading for any woman already in the business world, or preparing to enter it. While the article carries many valuable messages, two are prominent. Women do not have to act masculine in order to succeed. As a woman working in a conservative, technical, male-dominated field for ten years, I have found it extremely important and beneficial to maintain my femininity. No business person who is confident of their own position will ever feel threatened or put-off by a poised, competent professional female.

Secondly, your message that women, by being women, have the potential to make our world a safer, better place in which to live should be food for thought for all women.

Thank you, Vogue, for confirming what have been my attitudes and ideals for a very long time.

Barbara Hoffman
Mt. Vernon NY

**"Women's" issues?**

Thank you for printing stimulating essays on current issues. May's work by Michael Sorkin examining *why* people object to the Vietnam war monument is a perfect example, and worthy of inclusion in so-called "serious publications". . . .

The monthly columns on women's perceptions and ironies by Mary Kay Blakely are superb. They appeal to me as a professional dealing with a changing sociology of relations between the sexes, and as a teacher of women's history. My friends in other fields also take great enjoyment in Ms. Blakely's work; especially the fact that her *(Continued on page 167)*

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Shown: Toujours pattern in carefree stainless. Complete selections at fine stores.

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# real news...

*In makeup that travels...*
*bigger skin-care benefits...*
*new fragrance choices*

COVER LOOK

**reat looks now: more than just a pretty face . . . real spirit, vitality . . . the kind of knock-out energy that gives model Isabella Rossellini, *left,* and on our cover, a glowing, healthy appeal. It's a whole new definition of beauty—one that owes more to a woman's attitude than ever before. Case in point, the makeup: matte, understated . . . from Lancôme's Splendeur d'Automne collection: eyes smudged with Plum Ruby La Craiette shadow, upper lashes edged with shimmery green Metalite Liner Lumineuse. Balancing the look: Freesia Emollient-Rich lip color "shined" with clear lipgloss, Raspberry Maquiriche blusher. Photo by Avedon. Hair, Garren of Garren NY; makeup, Ariella; suit, Bill Blass; muffler, Calvin Klein Scarves; earrings, Diva Fantasy Designs; details, stores, last pages.**

## SKIN SCIENCE

**That's what the latest cosmetic advances reflect. One moisturizer that, introduced forty years ago, was recently proven better than ever: Charles of the Ritz Revenescence. New clinical tests show that it replenishes moisture, improves skin elasticity within three weeks . . . A cream rich in kelp extracts that act as skin "restorers": new Creme de la Mer. At Henri Bendel, I. Magnin.**

## A QUICK SHOWER

WHAT WITH MID-DAY EXERCISE CLASS, MANY AMERICAN WOMEN NOW AVERAGE AT LEAST EIGHT SHOWERS A WEEK. REAL TIME-SAVERS: THE GROWING NUMBER OF DOUBLE-DUTY PRODUCTS, SUCH AS AN ALL-IN-ONE CLEANSER/MOISTURIZER: NEW BARE ELEGANCE MOISTURIZING BODY SHAMPOO. OR, THE LATEST FOAMING GELS THAT CLEANSE *AND* SCENT SKIN. TWO OF THE FRESHEST: NEW MĒTĀL BATH AND SHOWER GEL . . . CITRUS-Y NATURAL DE MYRURGIA GEL.

WHEN YOU'RE MOVING MORE, TRAVELING MORE, AND CARRYING LESS, A MAKEUP KIT BECOMES EVEN MORE APPEALING. TO TRY: AZIZA'S MATCHMAKERS EYESHADOW/EYE-PENCIL PALETTE, FLAME GLO'S SHADOWS OF THE SEA COMPACT . . . NEW MAKEUP KITS FROM JORDACHE . . . AND—TO PACK PERSONAL FAVORITES—THE WATERPROOF, LEATHER-TRIMMED POUCH, *ABOVE,* FROM LONGCHAMP.

**NEW "REVIVERS"** *For those times when your skin needs a "lift," consider a scrub-type cleanser. A new, fragrance-free choice for oily skin: Clinique's Exfoliating Scrub. And Germaine Monteil's Super Moist Fresher Skin scrub now gives even dry skin the same option . . . Speedy post-bath or -shower fresheners: Cristalle bath powder from Chanel, with moisture-absorbing silk proteins . . . and Tea Rose perfumed powder . . . Perhaps the fastest skin "pick-up": Langé Panthenol spray-on moisturizer.*

Sketch by GAIL FREUND

## ALWAYS

**a pleasure: a scent that you can wear day or night, in every season . . . a fragrance that truly becomes your own. The options are almost as varied as the women who wear them. Three distinctive choices: Ombre Rose—warm, feminine, newly available in bath oil, body lotion . . . Daydreams, a semi-Oriental "warmed" with carnation, made even more portable in a felt-tipped "touch perfume" stick . . . And, now also in a richer, deeper Night Musk version: Prince Matchabelli's Aviance, a blend of sandalwood, amber, peach.**

*YOU'RE MAKING PERSONAL HISTORY EVERY DAY.*

*TONIGHT IN HALSTON*

*Photograph: Skrebneski*

# Collection Sportswear

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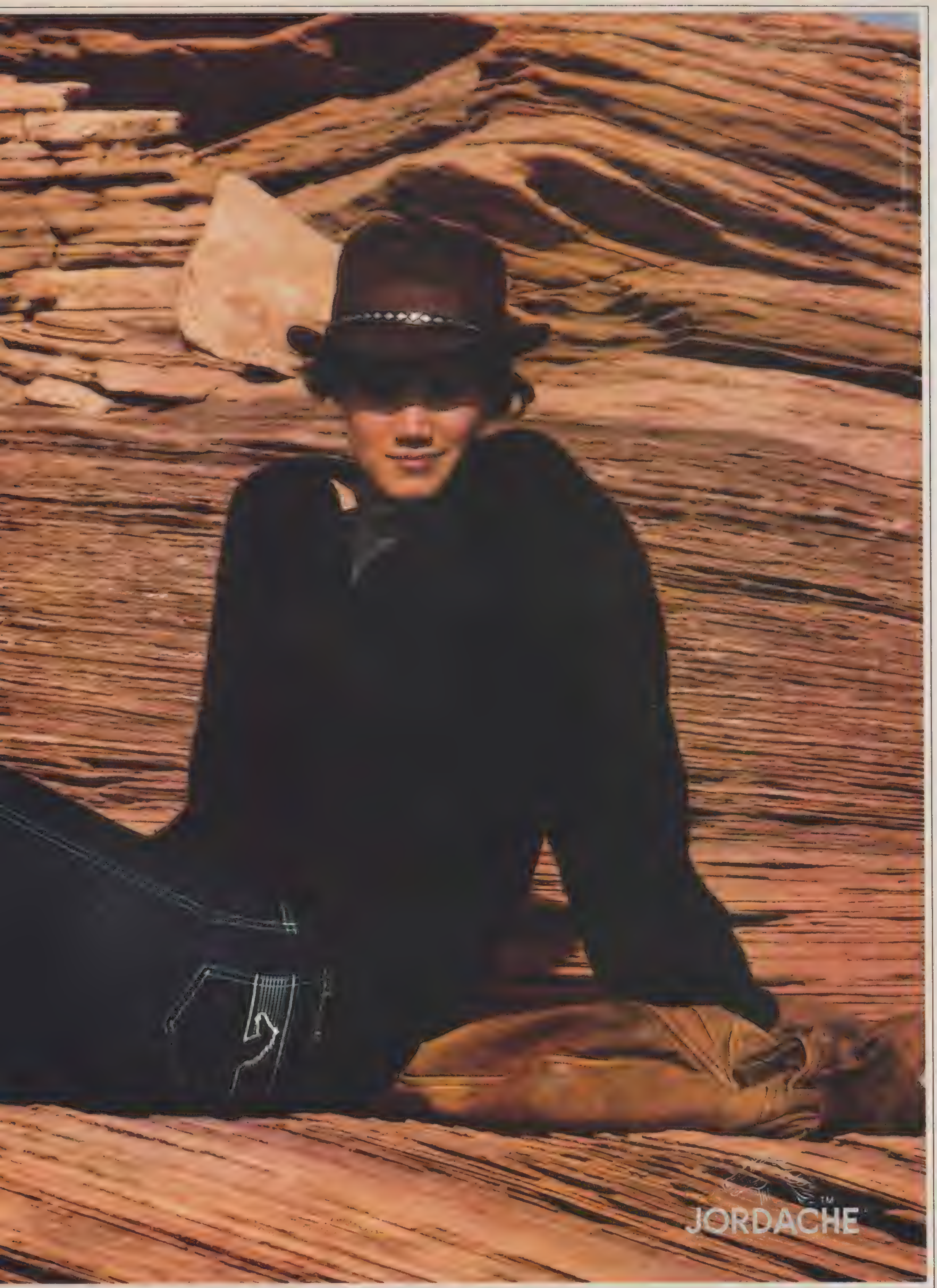
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# People are talking about...

# Turning off the steam:

## Are femmes fatales still fatal?

They don't make l'amour fou like they used to, and what's happened to the femme fatale? There are plenty of candidates around—lush, darkly beautiful, foreign leading ladies—but they hardly ever get beyond striking seductive poses and looking languidly enigmatic. *Time* magazine does a cover story on Kinski, Joanna Pacula, and Isabella Rossellini and reaches for some of its most ingeniously gurgling prose to cover for the lack of substance or excitement in their movie careers, and the fact that none of the women has captured the public imagination the way earlier temptresses did.

Now *Breathless,* Jim McBride's West Coast-New Wave remake of Jean-Luc Godard's Paris-New Wave classic, and *Gabriela,* adapted from Jorge Amado's rich, tumultuous epic of Brazil in the 'twenties, try to establish Valerie Kaprisky and Sonia Braga as the new international love goddesses. If they don't quite succeed, despite the beauty of the women, it may be that the concept of the seductress—that mythic figure of whim and desire who wins men's hearts while luring them to their doom—is out of date.

The idea of the seamless female, at one with nature and herself, was largely the creation of male fantasy in an age of social repression. Now we're more interested in the seams, in the doubts and uncertainties, in the woman's side of the story.

McBride and screenwriter L.M. Kit Carson are aware of this. Their jazzy, punk, cinephile remake of *Breathless* not only brings Godard's early 'sixties film into the 'eighties, reversing the nationalities of the two leads, it upgrades the heroine professionally and economically. Jean Seberg's dreamy corn-fed drifter was an expatriate American selling *Herald Tribunes* on the Champs-Élysées. Valerie Kaprisky's Frenchwoman, on the other hand, is a graduate student in architecture, bright, *soignée,* ambitious, torn between her promising career and the call of the wild represented by Richard Gere's cop killer. She's also less malevolent. The Seberg character, an innocent-looking demonic projection of Godard's own misogyny, was a conscienceless traitor. When the dying Belmondo looked at that exquisite impassive face and said, "*Dégueulasse,*" in the expletive that ended a shocking film on an appropriately shocking note, he was right. But when Kaprisky turns her lover in, she's acting in his behalf, doing it to save them both. She's immediately contrite, and for a *femme fatale,* curiously ambivalent. Even with its tragic ending, this is a sunny, almost wholesome *Breathless,* with lovers who are less like *film noir* antagonists than two cuddly, sexy kids on a spree.

Gere as the petty thief and punk past his prime isn't in a class with Belmondo, but he musters surprising sympathy for his sweetly retarded, comic-book-reading hero. His flight with Kaprisky through a never-ending Los Angeles of alleyways and neon, barrio art, and deserted apartment complexes has the jagged kinetic poetry of those old lovers-on-the-lam movies McBride admires.

But Kaprisky, for all her redeeming qualities (perhaps *because of* them), never takes fire as an object of passion. She has credentials, but no personality, and like so many Frenchwomen before her, she is defeated by her struggles with an English that sounds all too often like a Peter Sellers-Inspector Clouseau parody. She is at her most effective, alas, in short, silent, model-like takes, in which she might be doing a commercial: blow-drying her lustrous brown hair (for Clairol?), or (for Fresca?), swimming back and forth, back and forth in a David Hockney-like pool in a marathon that should lead to a pearly-sweaty soft drink, along with the sex, at the end.

Nobody has a more cinematic body than Sonia Braga, and *Gabriela* is like a travelogue of its curves and gullies, its shadows and planes. But the exploration of the senses that was portrayed joyously in Amado's novel comes to seem exploitative in Bruno Barreto's movie. No filmmaker could conjure up the natural perfume—the smell of cloves and cinnamon—that Braga's Gabriela, a migrant worker, introduces so chaotically into the town of Ilheus, and to which the bar owner, played in the movie by a rejuvenated Marcello Mastroianni, responds with feverish desire, then obsession. But everything except the beautifully picturesque town of Parati, where the movie was shot, confuses or vulgarizes the complex interplay of politics and sex in Amado's work.

The ripple effect of Gabriela's uninhibitedness on the murderously male chauvinist town and the catastrophic effect of marriage on this child of nature are reduced to scenes and symbols of comic-book simplicity. And Braga herself, instead of luxuriating in her role as temptress, seems oddly apart from it. Her body might also belong to someone else, and her intelligent eyes and reflective expressions tell of a woman who is not pure, primitive female but something infinitely more complex.

—MOLLY HASKELL

Plenty of sweat but no sparks: Gere and Kaprisky in *Breathless* clutch

DUANE MICHALS



*Gabriela*'s Sonia Braga: overexposed, underused

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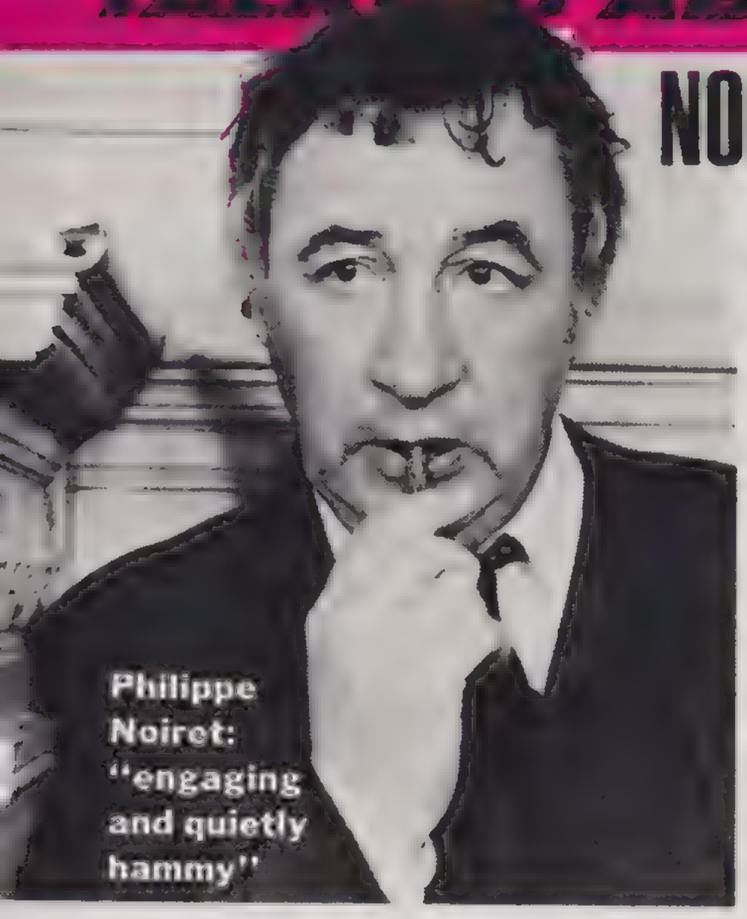

Philippe Noiret: "engaging and quietly hammy"

**Philippe Noiret as an inspector-widower and Michel Serrault as a murder-suspect-widower are so engaging in *Heads or Tails,* in their quietly hammy way, that I can forgive them almost anything, including creating a world from which women are banished altogether, just thrown out one day like shoes that pinch or ties one never wears. One can find this Gallic version of the buddy film, that venerable genre, utterly charming and civilized and at the same time be slightly repelled by yet another romantic indulgence of the bachelor ethos.—M.H.**

# MATTHEW BRODERICK: MANCHILD IN LOTUS LAND

"Average kid" Broderick (here with toothy *WarGames* co-star Ally Sheedy): "I don't want some big fan club. . ."

These days, Hollywood would have us believe that only two name brands of male teenagers exist: the bronzed hunk with a hyperactive id and a brain sautéed by the California sun, or the swaggering bad-boy punk only a stage mother could love. Enter Matthew Broderick—maybe just the reassuring dose of genial, boy-next-door normality we need. In *WarGames,* the persuasive anti-nuclear superthriller of the summer, Broderick plays a sweet, rumpled high-schooler who unwittingly taps into the NORAD defense system with his souped-up home computer, speeding the U.S. to the brink of nuclear war. "He's a good kid," says Broderick of the character he plays. "Very smart, but not some freak—and a nice sense of humor. He's just an average kid."

So's Broderick, to all appearances. No Hollywood High hunk, he's an offhand, sweetly self-effacing twenty-one-year-old preppie who looks sixteen. As he talks, he decimates an orange.

What's not average about Broderick: within the past year, he has snagged two major film roles *(WarGames* and *Max Dugan Returns)* as well as won a Tony award for his role on Broadway in Neil Simon's *Brighton Beach Memoirs,* a Depression-era portrait-of-the-artist-as-an-embattled-teenager, warring with both his Brooklyn-Jewish family and his renegade hormones.

You couldn't exactly call Broderick's childhood run-of-the-mill either. He grew up in Greenwich Village as part of New York's hip-liberal theatrical elite: his father, veteran actor James Broderick, died last year; his mother is artist, playwright, director Patricia Broderick. He has two older sisters, one a Manhattan therapist, the other a potter in the East Village. Prepped at New York City's avant-garde Walden School, Broderick launched his career as Wall in a school production of *A Midsummer Night's Dream* and, just before graduation, landed his first professional role, co-starring with his father in Horton Foote's *Valentine's Day.* "I loved it," says Broderick. "I felt like Babe Ruth in that old movie when he signed his contract to play baseball. I couldn't believe I could get paid for something I loved so much."

After graduation, he made a deal with himself to seriously tackle acting for a year. If nothing came of it, he would go on to college. "Then I had almost a year of not being able to get a part in anything." But when Broderick finally did land a role—in the first off-off Broadway production of *Torchsong Trilogy*—he won both the Outer Circle and the Villager awards for his efforts. Not a bad trial run.

Broderick admits he is thrilled when he sees himself in a *WarGames* commercial. And he enjoys being recognized. "But I don't want some big fan club sending out Matt Broderick pens and posters. It all gets so exaggerated: it's really just my work. People interpret it as my *life.* My best friends are still my best friends." He chuckles. "The only difference is that now they expect me to pay for everything."

—DEBORAH MASON

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# ART ART ART A

## Changing tastes – and one man's vision

*The John Hay Whitney Collection; The National Gallery of Art, Washington DC; through October 2.* The National Gallery confronts the public with a barrage of seventy-three high-quality paintings, all from the collection of the late John Hay Whitney. Some—including major works by Whistler, André Derain, and the Douanier Rousseau—have been willed to the Gallery. The earliest canvas in the show is "Napoleon's Horse" by Géricault, painted around 1815. Among the latest are works from the 1940s by Picasso and Balthus. This is a wide span of time and a bit misleading.

**Modernist heartland: André Derain's "Mountains at Collioure" (1905)**

The heart of this show is in the 1870s and 1880s, the time of Impressionism, later Manet, and middle-period Cézanne. Nothing seems more natural than the appearance of paintings by these artists on the walls of the National Gallery—major works can't help looking right at home in a major museum—yet all is not as serene as it may appear at first glance. This exhibition opens at a vexed moment in the evolution of American taste.

For decades, few challenged the modernist orthodoxy that laid down an uncrossable line between serious avant-garde art, on the one hand, and, on the other, everything else. The barrier was absolute. Then, in the 1970s, the notion of the avant-garde began to falter—first among contemporary artists, next in certain scholarly and curatorial quarters. One consequence was a tendency to draw such modernist heroes as Manet and Monet back into the context of their times. Links to once-despised academics and Salon favorites were detected. Even such a shameless decorator as Lawrence Alma-Tadema took on a new glow. Puvis de Chavannes, who hovers like Ariel between experiment and tradition, looked fascinating.

Now, the revisionist spirit shows its first signs of weariness. Yet this is not enough to return Manet, for example, to the nearly god-like status he enjoyed for most of this century. (Perhaps the Manet retrospective coming to NYC's Metropolitan Museum of Art will do the trick.) In the meantime, the National Gallery offers this view of the modernist mainstream leading from Barbizon and the Impressionists past the turn of the century to the Fauves and Cubists. The Whitney Derains are particularly strong. It would seem that the revisionists have filled in some blank spots along the edges of the art-historical map, while leaving the modernist heartland untouched. —C.R.

Collection of John Hay Whitney

# THE ENLIGHTENED MR. PEALE

*Charles Willson Peale and His World; The Metropolitan Museum of Art, New York City; through September 4.* Gilbert Stuart's unfinished portrait of George Washington may be the one best known to Americans (for decades a reproduction of this painting was standard equipment in grade-school classrooms), yet historians have not judged this likeness the most accurate. The prize for getting the Father of His Country down right goes to Charles Willson Peale, who is also known as the founder-proprietor of the earliest natural history museum in the United States. Launched in Philadelphia in 1786, this establishment was the first to show stuffed birds against backdrops painted to simulate native environments. Peale the naturalist collected the birds, then Peale the artist provided them with appropriate settings.

Always remarkable, such versatility was far from unique in the eighteenth century. One of Peale's patrons, Thomas Jefferson, was an architect as well as president, an innovative agriculturist and an inventor too. This was the era of the Enlightenment, which encouraged those with talent to see a unity in all endeavor. Art was thought to have a basis in science, while science aspired to the stature of art. At mid-century, the English landscape poet James Thomson announced the beauties of the rainbow in terms drawn straight from Newton's *Optics.* For an enterprising American like Charles Willson Peale, the painter's world lay next door to the naturalist's domain. Both were part of the same universe; and, in fact, Peale's natural history museum was an extension of the painting gallery he had opened to the public in 1782.

Now the Metropolitan Museum has assembled more than 170 artworks and artifacts from Peale's collections. These range from his portraits of Revolutionary War heroes to fossils—or "petrifications," as he called them. There are Indian objects, landscapes, a selection of Peale's miniature paintings, mineral specimens, birds, and more. One of his best known canvases, "The Artist in His Museum" (1822), shows Peale drawing aside a heavy red velvet curtain. Beyond lie row upon row of showcases. To the right, one sees a portion of a mastodon skeleton Peale unearthed. Guided by this painting and other autobiographical images, the Metropolitan has reconstructed part of Peale's exhibition hall. His vitality shines through the strongest in this section of the show.

Peale's strength was not just a matter of unflagging energy. He may have had too much of that, if possible, as some of his long life was spent on fruitless tangents. His most impressive trait is the unity, not the restlessness, of his vision. He saw the world whole, as few have done since. When Peale died in 1827, at the age of eighty-six, he was one of the last citizens of that international commonwealth founded on Enlightenment rationality. The Enlightenment originated chiefly in France and England; then the American Revolution put its premises to the test. The results were successful and so was the revolutionary aftermath, America during the Federal period, thanks in part to the inspired labor of figures like Charles Willson Peale.

—CARTER RATCLIFF

**Peale's "The Staircase Group: Raphaelle and Titian Ramsay Peale I" (1795)**

The Philadelphia Museum of Art

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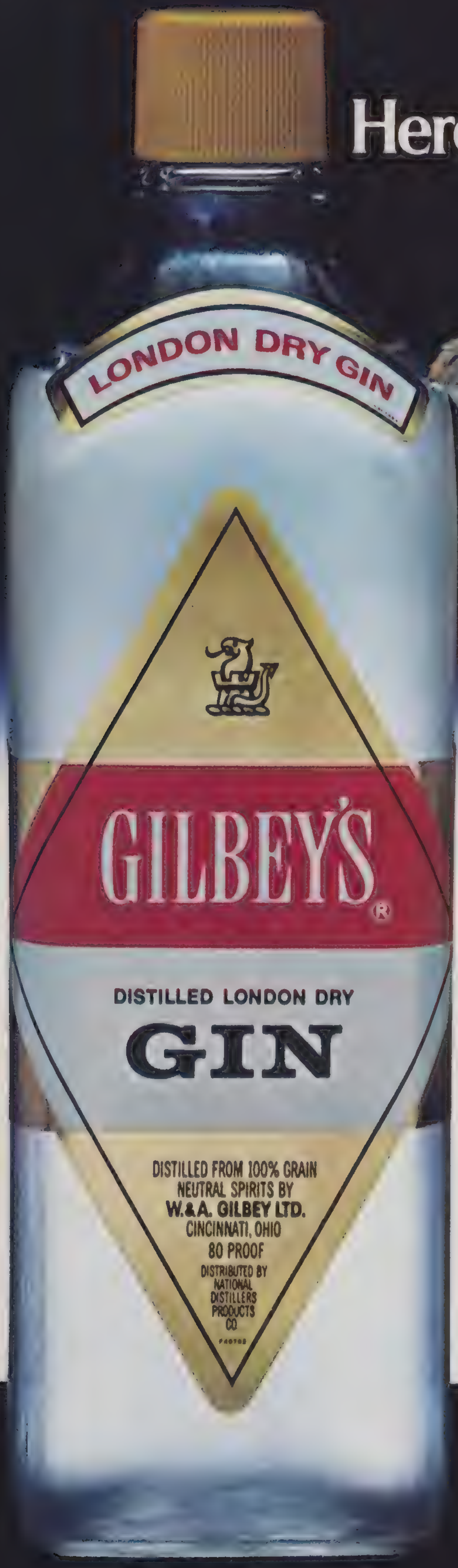

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# GEE, WIZ! the eternal appeal of Oz

Who would *you* want for your guide to a land of marvels? Since 1900, children have wanted one L. Frank Baum, a kind, tractable, eccentric "spirited man with a nice old grandma's soul," as Ray Bradbury has called him. Baum, who failed at nearly everything else he did, concocted the extraordinary land of Oz (that name inspired by one of his file drawers, letters O-Z) for the pleasure of his children; then, like any would-be entrepreneur, thought to make a book of his tale. *The Wonderful Wizard of Oz,* with subsequent volumes in the series, was to become the fantasy success of the century, rivaled only by today's *Star Wars*—which, with its constellation of heroes, including an updated Tin Man and Lion, its lovable and fearsome monsters, its matter-of-fact juxtaposition of good and evil, is Oz in macrocosm.

Read the book again—it is newly available in Schocken's Critical Heritage series, which delivers Baum's original work along with a sometimes provocative, sometimes enervating collection of early and contemporary criticism by such Ozophiles as James Thurber, Paul Gallico, and Gore Vidal. There is an intriguing section titled "Librarians and Oz," which seeks to explain why, for most of this century, those strange creatures kept Baum's magical world off their shelves—on what grounds? That they were "negative" . . . that the library did not fancy novels in series. . . . The spirit of censorship was, as always, hard at work among us.

*The Wizard of Oz* is not a graceful or even a "literary" work. It is, indeed, stark and primitive in the way of early animated cartoons—broad strokes, no shadows—but in it Baum managed to do something no American storyteller had ever done: he created a new world. Perhaps it was an American utopia, as critic Edward Wagenknecht suggested in a 1929 essay reprinted here; or perhaps simply a land of dreams. But Americans have always been great dreamers. In Oz, they recognized the promised land. Oz was rich, dangerous, and rife with prodigies. It was decidedly not Kansas. No wonder the librarians weren't amused.

Baum was no pied piper. He had imagined Oz, but he had experienced Kansas, or its like, so he knew that, for young Americans, Oz would be a delight to visit, but they wouldn't—or (here the moralist steps in) shouldn't—want to live there. He didn't want to write more Oz books—wanted, in fact, to set his fairy tales in the U.S.—but the children, his readers, begged. "It's no use," he explained in his preface to *Dorothy and the Wizard in Oz* in 1908, "no use at all. The children won't let me stop telling tales of the land of Oz. I know lots of other stories. . . ." What was a gentle man to do?

What he did: kept writing new books, inventing new and stranger "characters," sometimes half or all machine (Baum was an ambivalent son of the industrial revolution). But his original inventions were best: that intelligent Scarecrow with no "brains"; that soft-spoken Tin Woodman, yearning for a palpable heart; that protective cowardly Lion who sought a measurable quantity of courage. And, of course, the pragmatic Dorothy, that entirely American girl who kept her head while being hurled about by a tornado, or being assaulted by a witch. Dorothy made the best of life in Oz; after all, who gets to wear silver shoes on the prairie? But she kept her pioneer sights fixed on home.

"I cannot understand why you should wish to leave this beautiful country and go back to the dry, gray place you call Kansas," says the Scarecrow.

"That is because you have no brains," she replies.

"If your heads were stuffed with straw like mine," the Scarecrow sighs, "you would probably all live in the beautiful places. . . . It is fortunate for Kansas that you have brains." Baum was no fool.

Revisiting Oz now we see a fertile land poised between deserts and divided into four kingdoms—North, South, East, and West—ruled by women. The promised land, indeed. There is no anarchy; Oz is thoroughly (if not always benevolently) governed—another American ideal. The Emerald City is ruled, of course, by a preposterous old Wizard, really a circus balloonist from Omaha (it is Dorothy who recognizes him for what he is). The country is, on the whole, civilized—even "Ozmapolitan, say those who know it best." No danger that can't be conquered by love or (since Baum eschewed the subjects of love and marriage in his books), call it friendship—what we prize most in the 1980s, perhaps the only ideal that has held up. "This book is dedicated to my good friend and comrade, My Wife," Baum writes, eloquent after all. *The Wizard of Oz,* whatever its other implications, is (like *Star Wars*) really about friendship. No wonder we have been faithful to it for all these years.

—C.M.

JOE COVELLO/BLACK STAR CULVER PICTURES

## CONFESSIONS OF A JUDY JUNKIE

**Pity the poor soul! For two months of his life, John Meyer, author of *Heartbreaker* (Doubleday) was Judy Garland's lover—and what a trial it was! She was imperious, whimsical, manipulative, even cruel, half-demented by the drugs she forced him to get for her—but he endured it all. Meyer, you see, was an ambitious young songwriter when he first met "the Legend" in the fall of 1968. She was forty-six. He was still ambitious (but ah, much wiser) when, just before Christmas, she left him for another man. Meyer was not just any lover—he was a fan. He had wooed Garland with his Humphrey Bogart imitation ("Lishen, shweetheart"), with "my songs, my gags, my shtick, my impressions, my tapes—with everything I have." She bought it. "I WAS KISSING JUDY GARLAND!" he told himself during their first onrush of passion. "It was all I could think of. I'm kissing . . . GOD." The fellow was doomed. With missionary fervor, he took on the management of Garland's mangled finances, her rare performance dates in an immoderate attempt to save her. After Garland's death, Meyer consoled himself that—failure to save her aside—he had at least discovered his own remarkable intelligence and strength ("I was fantastic")—but who else, he asks, could possibly deserve him? Legends of the world, beware.**

**—CATHLEEN MEDWICK**

# SUMMER BOOKS BOOKS

FROM ANALYSIS SHRINKING

## Judith Rossner's new novel, on the couch

Curiouser and curiouser, as Alice used to say at the wrong end of the rabbit hole. What could possibly be worse than listening to the story of someone's psychoanalysis? Talk about conversation stoppers! Yet somehow, by the middle of Judith Rossner's *August* (Houghton Mifflin), a novel about a young woman's long, arduous adventures in therapy, I was not only resigned to hearing the endless talk between psychologist and patient—I wanted (contrary to my own best instinct) to hear more.

There can't be many writers in the 1980s capable of making a novel out of that dead wood of the last decades, Freudian psychoanalysis. But here is Judith Rossner, digging up the one aspect of the analytic situation that still entices us: the analyst's own identity. It's *still* taboo to want to know who the analyst really is, what he or she feels. And Rossner relishes taboos. She is, the writer who gave us promiscuous sexuality in *Looking for Mr. Goodbar,* desperate attraction to Siamese twins in *Attachments,* incest in *Emmeline.* By the end of *August* we know as much about the analyst as we do about her patient—and care considerably more.

The patient in question, pretty, blond Dawn Henley, is eighteen (just about the age of the analyst's daughter Sascha when she rudely left home). Orphaned since infancy, she was brought up by two lesbians who are now "divorced," but whom she has always thought of as Mommy and Daddy. Lulu (Dr. Shinefeld), too, is divorced. She has unresolved feelings about Sascha's father, about her psychiatrist ex-husband, and about her current beau. Lulu is attractive, sociable, intelligent. She says "Oh?" a lot. She thinks (and sometimes says) sentences like: "On the other hand, it was surely self-defeating to deal with a girl who thought that crying was more painful than pain by pretending not to be annoyed at her acting out." Freud (not to mention Strunk and White) would wince at that.

Yet as Dawn's analysis follows its predictable course—as Dr. Shinefeld's dependent clauses extend, something happens. We start to root for this girl, whose every August introduces a fresh disaster into her life. And Rossner has given us just enough dirt about Lulu to make the novel move. We know that Dawn will be fine. But Lulu—well, maybe not.

*August* is at times irritating (when *will* Dawn stop pitying herself?), exhausting (how many times do we have to hear about the "Lonely Chair"?) But, finally, I couldn't help liking it. Perhaps obsession is the better part of valor, after all.—C.M.

## A BEASTLY GOOD STORY

Imagine. Life lessons from a talking tiger. In his latest novel, *A Tiger for Malgudi* (Viking), R.K. Narayan's orange-and-black striped protagonist, Raja, is so lovable—sensitive, sarcastic—and so unpredictably dangerous we sit transfixed. Pinned until tale's poignant end. Born free, Raja is captured, stars in a film, tears off a man's head (an accident, really), and goes into hiding until he meets a holy man who sparks the tiger's own Siddhartha-like search for self. The Master, who fought for Indian Independence, now preaches "no cause is worth the clash," sees Raja as "not a real tiger at all. He just looks like one."

Though there are dabs of humor, *Tiger* is, for the most part, taking some serious swipes at the More Powerfuls who use brute force to control the Less Powerfuls: European imperialists, local posses, movie directors, despot-husbands, as well as—do we excuse them?—big jungle cats.

A master weaver of the getting-of-wisdom tale, Narayan's voice is soothing, non-insistent—that gentle, silky tone and easy rhythm of the English-schooled Indian. And never mind that this fable is spun amidst the sultry, sandalwood-scented, fiction-city of Malgudi: our tiger's foray into the human comedy could take place in the jungle of any city.

**Bricktop holding court, in Paris, 1925**

ADA SMITH LEARNED FAST WHEN
SHE MADE HER 1911 DEBUT SINGING
IN CHICAGO SALOONS. SHE WAS
SEVENTEEN, WITH HAIR RED ENOUGH
TO EARN HER THE NICKNAME BRICKTOP—
ALSO THE TITLE OF HER RATHER RACY
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A KIND OF CELEBRITY'S CELEBRITY:
F. SCOTT FITZGERALD DISCOVERED HIS
BABYLON AT BRICKTOP'S JAZZ CLUB
IN PARIS; COLE PORTER CAME IN
ONE NIGHT, LIKED THE WAY SHE SANG
HIS SONGS, AND LATER WROTE
"MISS OTIS REGRETS" WITH HER IN MIND;
THE PRINCE OF WALES ASKED HER FOR
DANCING LESSONS. A LOST SECRET TODAY,
HER CLUBS WERE THE PLACES TO GO
IN PARIS, MEXICO CITY, ROME—THOUGH
SHE NEVER QUITE MADE IT IN NEW YORK.
BRICKTOP TALKS OF HER LIFE WITHOUT
PRETENTIONS AND WITHOUT REGRET.
CHATTY AND PURE OF HEART,
HER MEMOIRS DRAW YOU IN. "I'VE TRIED
VERY HARD TO LIVE MY LIFE
WITHOUT HURTING ANYONE. . . . IT'S
A GOOD PHILOSOPHY. CIAO, BABIES."

## TO APES WITH LOVE

**For thirteen years, Dr. Dian Fossey nibbled Hagenia trees, made soft, belching vocalizations, and walked on her knuckles. The rewards: superlative research data for students of *gorilla gorilla beringei* of Africa's Virunga Mountains and, for the rest of us, a touching and triumphant book, *Gorillas in the Mist* (Houghton Mifflin). In the isolation of the mountain slopes, Dr. Fossey befriended the gorillas and frightened the villagers who called her *Nyiramachabelli,* "the old lady who lives in the forest without a man."**

**Always brave, Dr. Fossey waged war on illegal poachers who set wire traps to ensnare gorillas, then sold the gorillas' heads, hands, and feet to Europeans as trophies. Dr. Fossey also confronted the National Park guards who kidnapped baby gorillas to give as "gifts" to foreign zoos, leaving the families wounded by the struggle, disoriented by the loss.**

**Though slowed by an abundance of thank yous to gorillas and researchers alike, *Gorillas in the Mist* is still a spunky book. It is remarkable that a woman who can tell a gorilla by the odor of his dung or by his nose print can also make the great apes so accessible, so human to the lay person. Fossey chronicles the lives of four groups of gorillas—their personalities, their relationships, their sex lives. Quite by accident, she seems to have written the *Dallas* of the Virunga Mountains.**

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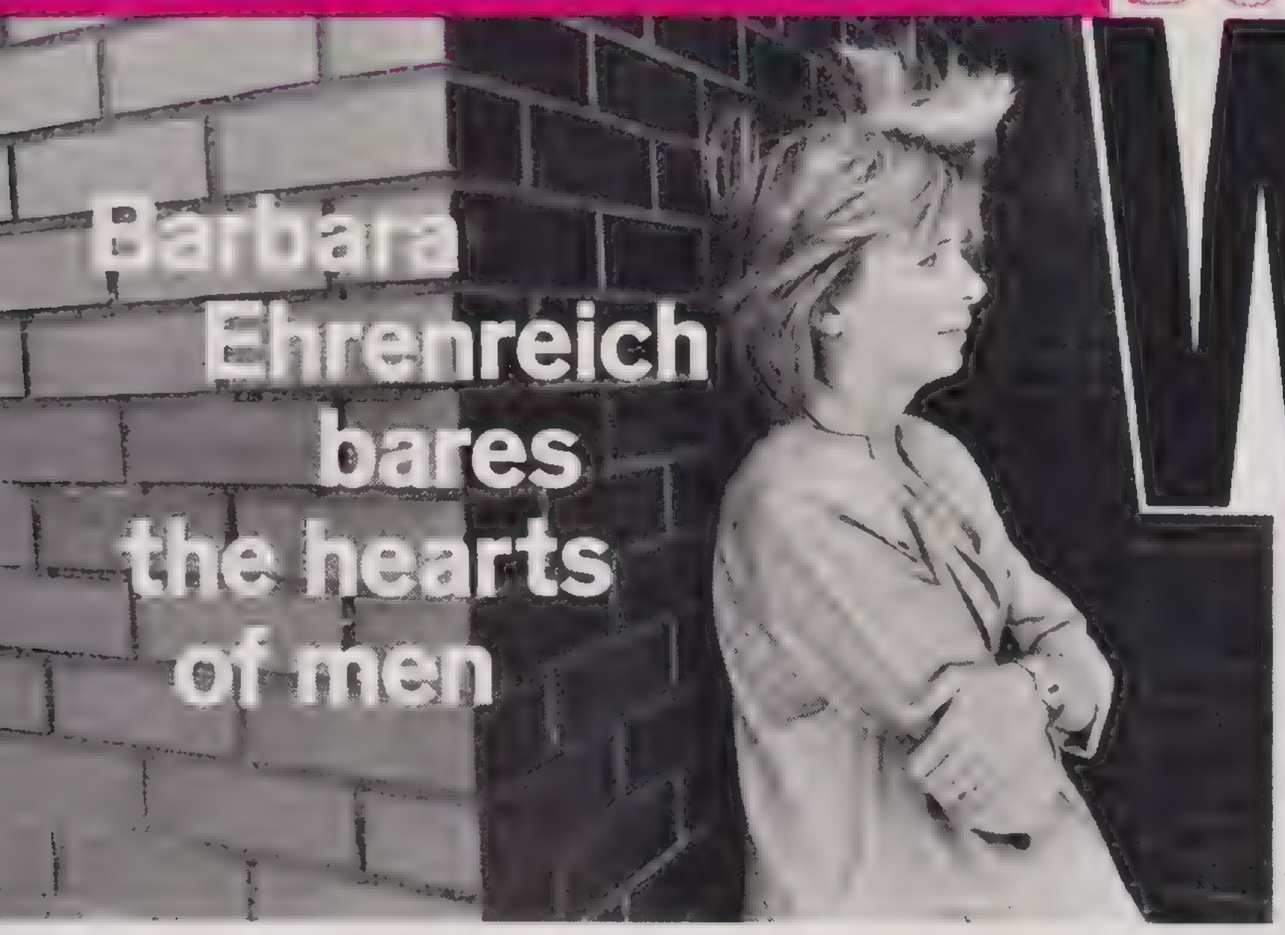


**On first glance, Barbara Ehrenreich** (see review of her new book, *right*) looks like a hip suburban mother—friendly, low-key. But as she talks, her passion for the well-being of women and children makes her magnetic.

"I was tired of hearing women, and feminists in particular, being blamed for the breakdown of the family—it just went against common sense," Ehrenreich says. "But then I don't want to blame men, either. There's a quote in my book from Gore Vidal saying that the system of pinning a man down with a family is a method of social control. It guarantees that he will take any kind of work and be a loyal, docile employee." Of course, she says, "Men *should* be able to break from that."

But where has men's new freedom left women? Often, alone. Ehrenreich's goal now is for women to be able to provide for themselves and their children. "Our emotional complexities, how we have our relationships, are not public issues," she says. "But what *is* in the public realm is the issue of economic insecurity, the big earnings gap between men and women."

The question that tears at the heart—for both men and women—is how the sexes will become friends, partners, instead of adversaries. The answer, Ehrenreich believes, lies in working side by side: This is one of the only ways for the sexes to come together that is not about romance, not about sex. "Working together involves people in a common enterprise; it allows them to develop mutual respect. As more men and women find themselves working together, a sense of camaraderie will grow. Women won't be the Other, the mother-figure, or the child-figure. Maybe then," she says, "women will begin to look like possible buddies."—M.A.

SYLVIA PLACHY

Women in search of freedom, walking out on their husbands in droves—this is the cliché of Women's Liberation. But now, finally, someone is offering a new, utterly plausible explanation for the past twenty years of loosening marriage bonds. According to Barbara Ehrenreich, author of *The Hearts of Men: American Dreams and the Flight from Commitment* (Doubleday), it is men who started walking off, in search of freedom from *their* stifling role of breadwinner/success-machine. The shock—and the exhilaration—of this book comes from the recognition that here is a woman who has dared to look beyond everyday assumptions about love and commitment to examine which bonds between men and women can endure and which may be lost forever.

The rules of masculinity, Ehrenreich claims, have altered drastically. Men have revolted against the rigid definition of masculinity in the 'fifties, with its requisite troika of nice job, nice wife, nice car. Success, success, success: when the woman behind the man was not idealized, she was called an emasculating parasite.

It was the pop psychologists of the 'sixties who gave men permission to act on their resentment of matrimony, Ehrenreich believes. Behavior formerly considered irresponsible or immature was condoned, she argues, if it provided a "growth experience." The new Real Man was to be footloose, fancy-free, still upwardly mobile but for his own sake, not his family's. For him to let commitment, sympathy, love hold him back from what he wanted would mean that he was hamstrung by guilt.

So what's a woman to do, if she wants a family—is the dependable, lifelong husband gone for good? Ehrenreich hopes for a reconciliation between women and their men, but believes that stability, loyalty, trust will return to marriage only when the goals of feminism—more jobs, better salaries, increased respect for women, quality care for children—have been achieved. Then, Ehrenreich concludes, it will be possible "to rebuild the notion of *personal* commitment, and to give new strength and shared meaning to the words we have lost—responsibility, maturity, and even, perhaps, manliness." —MARION ASNES

**A few words from *Women In Science* by Vivian Gornick** (Simon and Schuster). Maureen Shaw, a forty-three-year-old M.D. and biophysicist, sits on the admissions committee of the medical school where she teaches. The men on this committee always asked of a woman applicant, "Why should we give you this precious space when every one knows you're going to take ten years off to raise children?" Shaw says: "I told them, just two years ago, they had to stop asking this question. That it was unfair, irrelevant, illegal, and cruel. But they wouldn't stop. Finally, I told them if they did not stop asking this question of women applicants, I was going to start asking male applicants why they should be considered when everyone knew they were going to die ten years earlier."

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## PEOPLE ARE TALKING ABOUT...

# BOOKS B

## UNUSUAL PUNISHMENTS

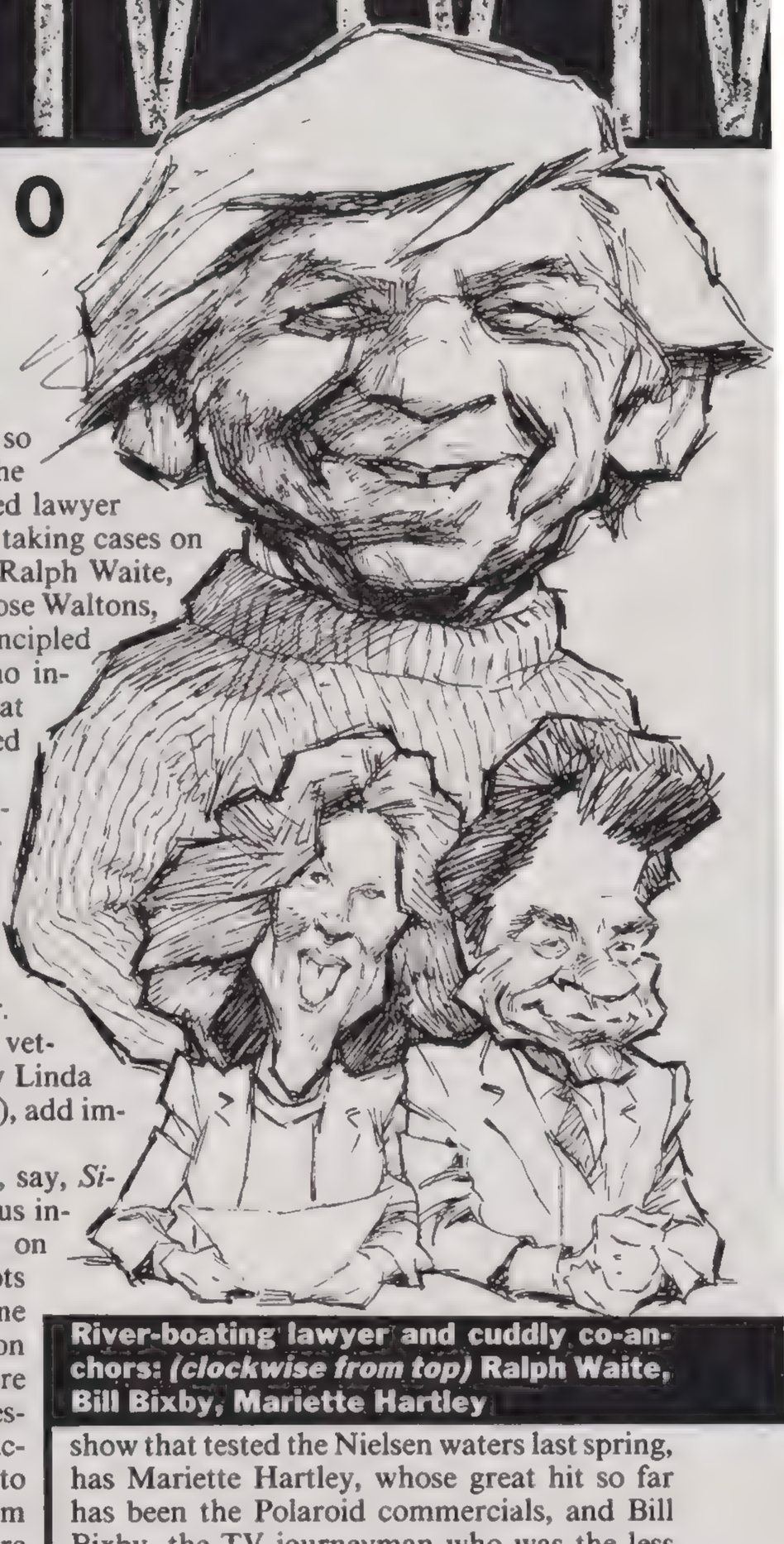
*The story: Dr. Felix Schaad, recently separated from his seventh wife, has been found innocent of the murder by strangulation of his sixth wife. "Acquitted because of insufficient evidence—how does one live with that?" Not easily. Dr. Schaad is still on trial inside his brain. Witnesses and wives come and go as the prosecutor's voice grinds precisely and ineluctably onward: "Unfortunately, it turns out that on this Saturday your blue Volvo was not at the gravel pit, Herr Doktor Schaad, but in the garage. . . ." What is guilt? asks the good doctor who then, by way of an answer, drives head on into a tree trunk.*

*The book is "Bluebeard" (Harcourt Brace Jovanovich) by the Swiss-German Max Frisch. It reads at times like a greatest hits collection of twentieth-century literary obsessions. But if the issues and the angst sound familiar, "Bluebeard" is also a triumph of empathy: Frisch dangles his Schaad between the universal and the quirky, between tidy epiphany and the scraps and wrappers of a messy life. "Not since I was fourteen have I had the feeling of being innocent . . ." Herr Schaad sums up. ". . . On the other hand, I cannot say where I was that Saturday afternoon . . ." —B.H.*

# TV TV TV TV TV

## CBS 2, Nielsen 0

### Two "limited-runs" beat the odds and make it into the fall line-up



**The Mississippi,** a new CBS series, is not so much about life on the great river as about the legal and moral complexities facing a retired lawyer who prefers life on his boat but consents to taking cases on shore, some by chance, others by demand. Ralph Waite, who for so long was the ideal father for all those Waltons, has the crucial role of the famous and principled lawyer, Ben Walker. It was Mr. Waite who invented the series and it is our good luck that CBS said yes and decided it should be filmed on location. The scenery is splendid.

Because Mr. Waite posesses a kind of Protestant perfection, it helps that in *The Mississippi* two younger people, very different from him, also live on his boat and become involved with his cases. One is Stella, a young woman who murdered a violent husband and was saved from prison by Mr. Walker. The other is Lafe, a black Vietnam veteran. These two, played with intelligence by Linda G. Miller and Stan Shaw (*The Great Santini*), add immeasurably to the strengths of the series.

What raises *The Mississippi* so far above, say, *Simon and Simon* or *Falcon Crest* is the serious intentions of its writers who must depend on murders or other criminal acts for their plots but often enough transcend these limits. One episode at a military school raised the question of "masculinity"—how even today there are rigid cultural expectations for male adolescents—when a gentle, unhappy cadet was accused of shooting a classmate who seemed to despise his unmilitary comportment. Racism and a decade of struggle for civil rights were the themes in another program when Lafe was attacked by a bigoted ex-sheriff.

What makes *The Mississippi* so interesting are those very attempts to make us reflect on our own society and our own past. If the series continues to do this, to treat us like citizens and not just consumers, it will have a remarkable edge over all the slush. The series, which last spring had a "limited run" preview (or trial, rather), will air Tuesday nights this fall.

**Goodnight, Beantown,** another CBS fall show that tested the Nielsen waters last spring, has Mariette Hartley, whose great hit so far has been the Polaroid commercials, and Bill Bixby, the TV journeyman who was the less bulky half of *The Incredible Hulk.* They are the sparring, teasing co-anchors on a Boston news program whose ratings were slipping until she was hired. The charm of this comedy series depends on our being amused by their competitiveness and growing attraction for each other, a perilous prerequisite. Hartley is at her most engaging when she is being astringent, witty, cool; there is a dangerous tendency for her to overact. Mr. Bixby is fine.

—GLORIA EMERSON

**River-boating lawyer and cuddly co-anchors: *(clockwise from top)* Ralph Waite, Bill Bixby, Mariette Hartley**

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# Arranging grace: Gil Evans revs up the big band

Ever since his pathbreaking albums with Miles Davis in the late 'forties and 'fifties, Gil Evans has been recognized as one of the great arrangers and orchestrators in the history of jazz. And now, after a decade of relative quiescence, Evans has reemerged. A Japanese label has issued two hard-to-find but illuminating live records of his concerts in 1980 with an all-star band at the Public Theater in New York City. The Artist House label has released a heretofore unheard 1971 session under the title *Where Flamingos Fly* (AH 14). Evans did a series of Monday-evening concerts this spring with another band at the club Sweet Basil, again in New York, and this summer's New York Kool Jazz Festival featured an entire evening's program as tribute to his achievements.

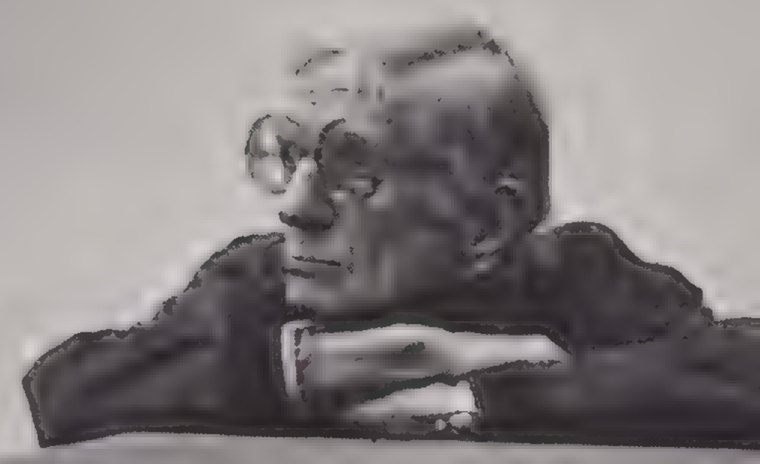
What makes Evans' work so distinctive? The answer lies in the blend of deference and personality that informs the work of any great arranger, who must recognize the special gifts of the artist with whom he is working. In Davis' case, such Evans-scored records as *Miles Ahead* and *Porgy and Bess,* with its Gershwin settings, defined the trumpeter's mature reputation, placing him in a context that he has, arguably, never improved.

But a great arranger is more than that: he has a style and sensibility of his own. Evans' imaginative blendings of brass sonorities, his use of grandly repetitive structures, and his wizardly way of balancing the conflicting demands of form and improvisation in jazz have all set him apart. So much so that he has come to front his own bands, as at the Public Theater and Sweet Basil.

The very notion of "arranging" has, in fact, transcended that word's more limited connotations. What Evans does with a tune that someone else may have composed is, in effect, composition, no more nor less than what Brahms, say, achieved with his "Variations on a Theme by Haydn."

Evans' erratic schedule of public appearances and recordings tells us more, really, about the economics of jazz today than about his own artistic reputation. It's relatively easy to record or produce a pianist or a quartet, but to assemble, rehearse, and pay for a big band, especially a big band of all-stars, is more difficult. Thus, some of the earlier sessions this spring at Sweet Basil, for all their moments of brilliance, sometimes too clearly betrayed their lack of adequate rehearsal time.

Still, Evans' rare concerts and discs remain well worth seeking out. The two Japanese discs are on the Trio label, and available at jazz specialty shops. Of the two—*both* entitled *Gil Evans: Live at the Public Theater (New York 1980)*—PAP-25016 sounds more exciting and inventive than PAP-9233. But both attest to the continuing vitality of one of the great figures in jazz. —DAVID SARGENT



## PARTY SMART

**Six years ago, four white and wimpy ex-art students latched on to some straight-up chugga-chugga funk rhythms and became a band called Talking Heads. Their new album, *Speaking in Tongues,* is their best since they first captured arty, new-wave hearts with *Talking Heads '77.* The increasing musical complexities of their past few discs have finally gelled: this time out they "snap into position" and then let loose with a rich, resounding payoff. Here's pop that's as intelligent as you'll find, but also as danceable—party music for hardcore eggheads and egghead music for hardcore partyers. "And when they split those atoms/It's hotter than the sun," groans co-composer/lyricist David Byrne, singing about nuclear fission where others might sing of their lady's boudoir. This is fusion of the best sort. —B.H.**

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BEAUTY NOW

# ideas

## *Looking, feeling your best— from a black woman's point of view*

**Hair expert Michael Weeks, national artistic director for Soul Scissors, thinks it's fine to "relax" hair, but because our hair is usually very curly, we shouldn't relax it too straight. Leaving hair with a little more texture gives it more options: the texture is more natural, the hair holds curl better when it isn't stripped of elasticity, and it's healthier for the hair.**

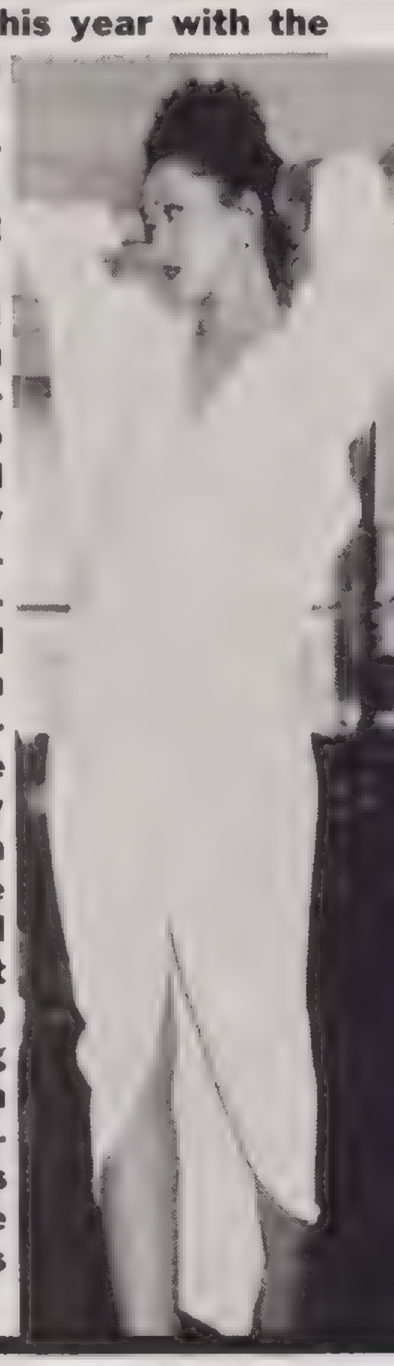
**It's important to discuss texture with your hairdresser *before* a relaxer treatment. For women who prefer to use a hair relaxer at home, Gentle-Treatment by Johnson Products won't burn hair or scalp, and it does not over-process hair as long as you follow the instructions. This product leaves a lot of texture in the hair, doesn't make it too straight; and you can get the new blunt cut . . .**

**Michael says the blunt cut works especially well on relaxed hair: "Black hair lends itself to the cut, has the shape, the weight to carry it." He likes the length just to the chin. It is new. It is very chic. It is good from office to evening. "But if a woman ever gets caught in a situation where she needs her hair done and has no time, she can always depend on a wig to carry her through," says Michael. He's designed a new one called It's A Wig (K & K International), a very light cap, very easy to wear. One version with a real blunt cut looks like relaxed hair!**

**We all know about the fragility of black hair, but hairdresser Frenchie Casimir reminds us *never* to use a fine comb on woolly hair—only a wide-toothed one. And a natural bristle brush, medium strength. Comb hair from the ends first, then gradually work back to the scalp. And be especially gentle when hair is wet.**

**Because black women's figures are often hippier or leggier—or both—than white women's, we can have difficulty finding pantyhose that fit really well. Designer Carl Davis became aware of our need for a better fit, came up with Sheer Pleasure Pantyhose, a new line designed with the black woman in mind. Sheer Pleasure, in darker shades, takes care of the need for more room in the derrière; there is also additional leg length and a special narrowness at the ankle.**

**Satin, America's first black aerial act, is making its debut this year with the Ringling Brothers and Barnum & Bailey Circus. These two American girls from L.A., Denise Aubrey and Pa-mela Hernandez, are cousins who used to be showgirls with the circus and then decided they wanted to be an act. They trained for six months to really get into shape, working with trainers, Nautilus machines, and weights for strength and a full range of flexibility. And they have to be very, very strong: Pa-mela from her waist up because she is the catcher, and Denise, from her waist down. Now, they keep in shape by performing thirteen shows a week, but they recommend the Nautilus technique for anyone of any age who wants to be strong and fit.**



## ***WHO IS PAT CLEVELAND?***

*Pat (in both photos, above) has been modeling since 1966 and is one of the top runway models. What makes her tick? "I'm interested in what the designers do. I studied design, and when I put on the clothes I can practically feel every stitch. I appreciate the work they have put into it. It is not a job; it is like an art." . . . Her makeup advice: "You need a three-way mirror to study your face, and then highlight the areas that you want to say something, eyes especially." . . . On hair (confirming Michael Weeks): "Once I had my hair so straightened that it had no texture. Texture gives hair style, which is why black women can make such extraordinary styles!" Her diet's basically very healthful, including this quirk: "At four o'clock I like tea time. It's a break for your imagination. You get a chance to know that you have stopped, relaxed, and can look at the steam coming out of your cup and daydream a little bit. Without dreams, you can't make them come true, right?"*

*—Contributed by AUDREY SMALTZ*

PIERRE SHERMAN

Fashion details, last pages

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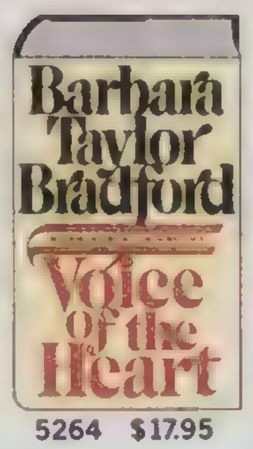


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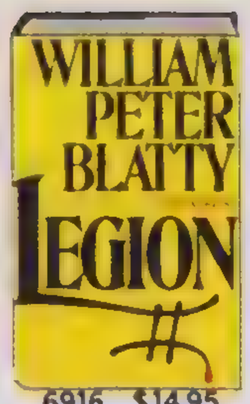


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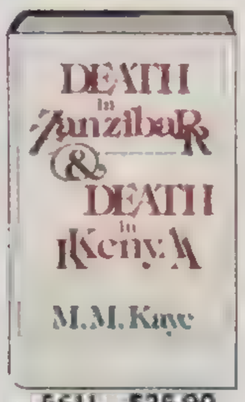


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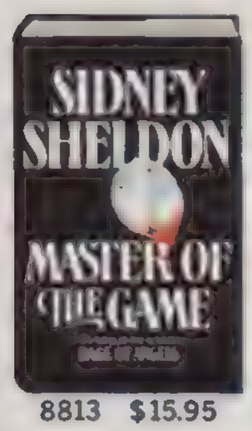


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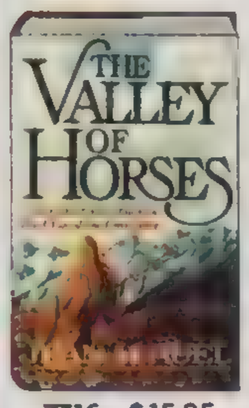


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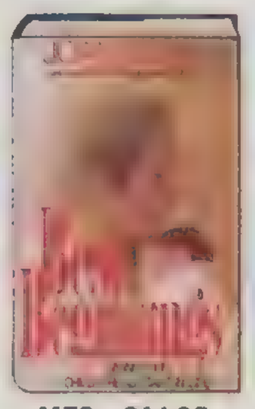

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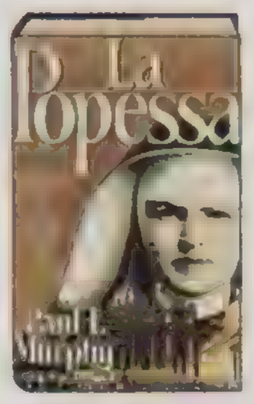


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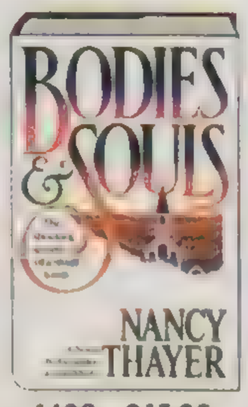


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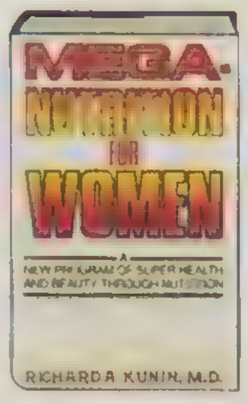


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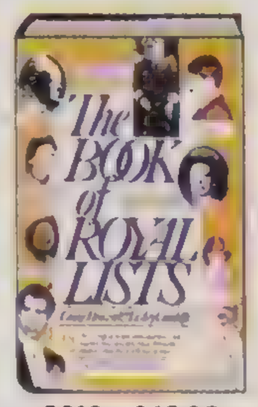


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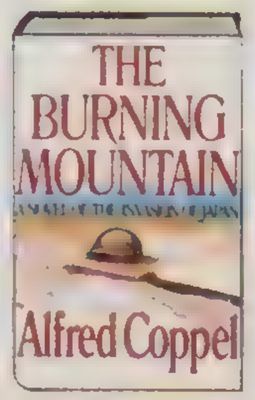


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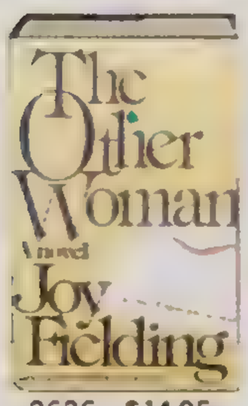


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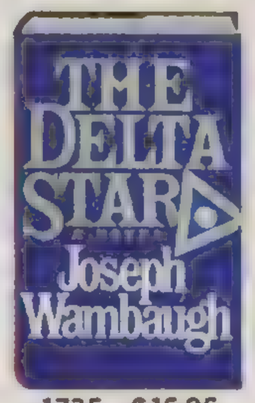


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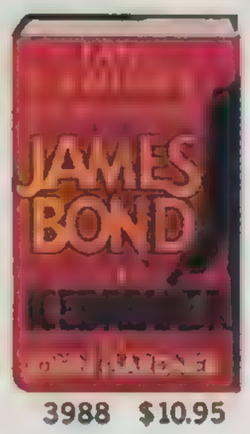


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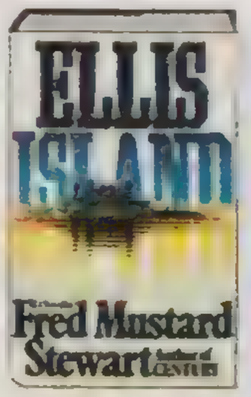


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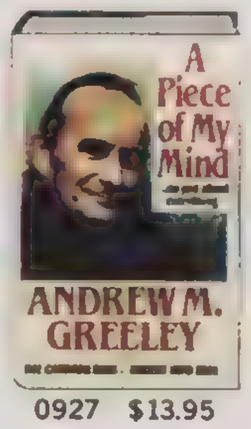


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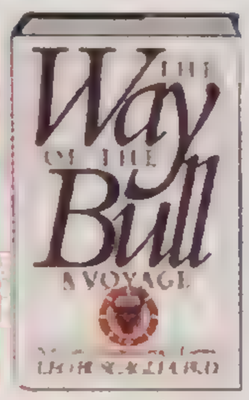


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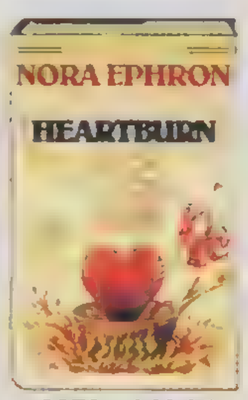


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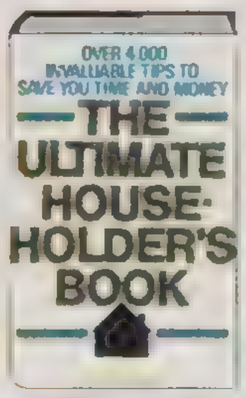


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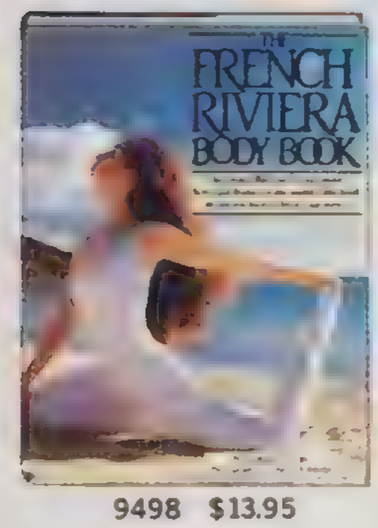


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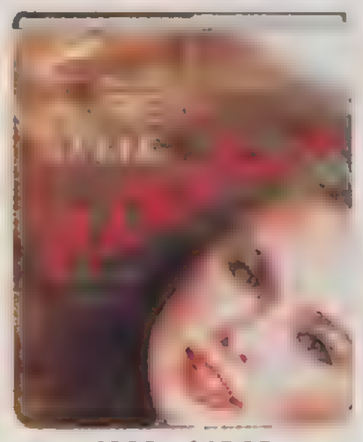

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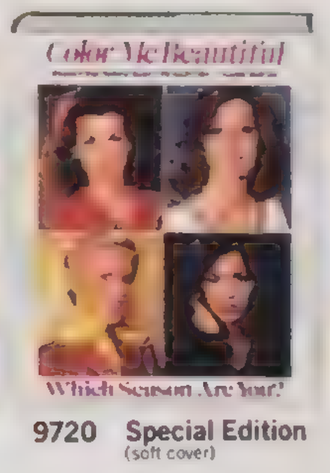


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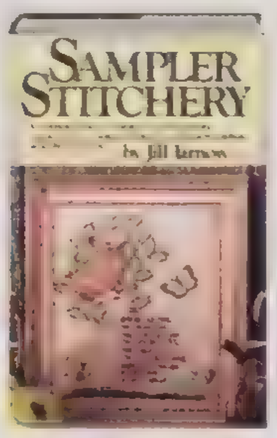


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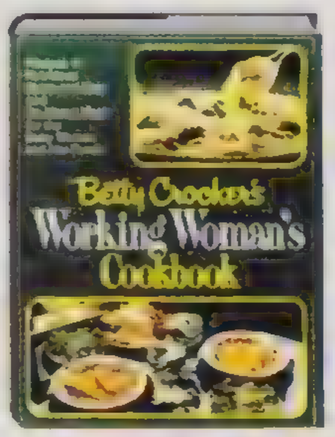


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# Why ex-lovers can't be friends . . . Or can they?

BY MARY KAY BLAKELY

I was sitting in the Atlanta airport, in my usual semiconscious plane-waiting trance, listening for my call to the gate. My eyes were resting absently on the back of an anonymous tweed jacket on the other side of the room. When the head above the jacket eventually turned in my direction, I recognized a face that suddenly and dramatically pulled me to full alertness. It was the face of a man I almost married, nearly fifteen years ago.

This was not a joyful discovery. Things were not left, back in 1968, in a state which would precipitate a happy reunion. Like almost everything else in my late adolescence, the realization of my near mistake came belatedly. We had come so close to marrying, in fact, that the hall had been rented, the food ordered, and the guest lists drawn up. The subsequent cancellations were awkward, difficult, expensive . . . and painful. We had not spoken to each other in the years since.

Now it appeared that this same man was standing before me, across the fifteen-year gap of silence, within speaking distance in the Atlanta airport. I searched emptily for something to say.

When the flight for Chicago was announced, I realized, with some panic, that I would have to walk right past him. The color in my face was reaching, from all internal thermometers, a neon red. As I moved uncomfortably into line, however, I discovered that the man who was causing this red-alert cardiac condition in me was a false alarm. He wasn't, in fact, the man I imagined. I smiled at him gratefully, out of sheer relief that marrying me was nowhere on his mind.

But the stranger's resemblance to the man in my past was so striking that by the time the plane was taxiing down the runway I was lost in a profusion of memories. I was back in the late 'sixties again, in college; I was at dances and on dates; having earnest conversations and planning brilliant careers; learning to play bridge and trying to comprehend, the way young people do, the meaning of life.

And I thought about the man who occupied most of my attention and thought during those years. I wondered if his life had evolved according to plan; if he had married; if he had children and what he thought of fatherhood; if he were practicing law or teaching it. We had talked about these topics, of course—I could raise these questions with some knowledge of his youthful expectations. I had known him well.

And I thought, too, about the regrettable fate of old loves. They become, inevitably, the "ex's" . . . fragments of a past. Old loves are the reverse of the young lovers on the Grecian Urn, caught forever in a yearning, untouching grasp toward each other; old loves are frozen in memory at the painful point of separation, doomed to an eternal avoidance of each other.

I've never understood why love has to stop breathing entirely when it falls short of a lifetime commitment; why there is no alternative between "all" or "nothing" for couples who once cared about each other; why the institution of romance is so fragile that old affections must be obliterated to make room for the new. Why, when "eternal bliss" becomes unachievable, can't "mortal affinity" take its place? It seems such a shame that, after the crisis of the "breakup," there's rarely an opportunity for further connection . . . no formula for turning the former center of one's life into a valuable satellite. It's always struck me as a colossal waste of human pain when no part of a love relationship, and the deep investment in another life, can be salvaged after the wreck.

Separation and isolation are certainly understandable, even desirable, after an uncoupling—to heal the wounds, to comprehend the reasons for the failure, to come to terms with the disappointment. But that necessary, temporary separation is where a love relationship stops cold, freezing in time to numb the pain.

I remembered a conversation with a friend who, teetering on the brink of a hurtful separation, scorned the woman he once loved for wanting to be his "friend" instead. He said the word "friend" as if it were disgusting to him. There was nothing special to value in the friendship, he felt, if it didn't include the love they once shared. I told him he was making a profound commentary on the dismal state of male/female relationships, if there were nothing to value once the sex was removed. . . .

And with the gone romance, and the gone love, so goes a piece of one's own personal history. So many clues about a self, deposited in the memory of that alienated love, float away. The opportunity is lost to review a period of life with the person who shared it; the chance

***The way we were can explain who we are***

to check out perceptions, to measure changes, to note detours, to understand one's past, is gone. The chance to remember "the way we were," and thereby discover again who we are, and how we came to be that way, is cut from memory, like so many pieces of used celluloid under the desk of a film editor. Old loves, who have so much insight into each other's characters, sink into oblivion.

These are the terms of nonexistence for people who uncouple, and these are the terms that prevented me, for fifteen years, from indulging the impulse to call the man I almost married. I knew the rules: Do not defrost the pain . . . do not threaten existing relationships . . . do not look backwards, but forage blindly and bravely ahead.

I remembered another friend who determined to break the protocol of silence and extinction for "ex's." Friends were baffled, after the couple's separation, interpreting their behavior as evidence of an eventual reconciliation. "People thought that I should have no reason to still care about him. How inhumane." But though they lived in different cities, leading separate lives, they kept important parts of their history alive for each other, exchanging updates on work and children, giving one another a continuous identity. The effort proved vastly worthwhile.

A few months ago, my friend's "ex" suffered a serious accident—so critical that the whole family became involved in his recovery. His grown daughter stayed with him for the summer, to relieve the strain on the woman he now lived with, conferring frequently with her mother long-distance. But it was his psychological recovery that was the most worrisome—his spirit dragged listlessly, he lost interest in work, his mind wandered. When his "ex" heard this report, she carefully put together a package of books. It was a peculiar selection, from the viewpoint of his new love; but his "ex" remembered which writers influenced him, what ideas stimulated his joy in living.

He read the books. He became animated talking about them. His new love, rather than feeling threatened by the participation of his "ex" in his recovery, was grateful. It seems that she loved him well enough to be glad of an ally in healing him. It took a group effort, and the group, fortunately, was there for him.

The rules governing the place of old loves in a life are too narrow, I thought as the plane taxied down the runway in Chicago. It was worth it, I reasoned, to risk some awkward moments if it meant retrieving an important piece of personal history. I even started to feel some regret that the man in Atlanta turned out to be a false alarm: I was ready to bring 1968 up to date. I had a strong urge to call the man I almost married, to tell him I thought about him now and then, and that I wished him well.

It was that urge that brought me into a phone booth during my layover at O'Hare, looking up the familiar family name in the suburban directory. They still lived at the same address—I remembered the tan brick bi-level, picturing the driveway and the back steps . . . the family room and the hallways . . . and, most vividly, the large kitchen table where I'd learned how to play bridge. It was his father, a stern man I had learned to like, who taught me how to finesse for queens . . . I still think of him occasionally when I lead with a jack. I fished out a dime and dialed the number.

A woman's cheerful voice answered the phone—I saw the warm, pleasant smile of his mother. All cheerfulness drained from her voice, however, when I mentioned my name. She, too, was not immediately delighted to be brought back to 1968. I told her about the man in Atlanta who resembled her son, and the memories it had provoked. I inquired about her son and the family. She hesitated a moment, then began a breathless account of his happiness. He had a *wonderful* marriage, to a truly *devoted* wife, and two *lovely* children . . . she spoke in solid italics for a full two minutes.

It was clear that she suspected my motives for calling—why wouldn't she? I understood my friend's resentment of people who could only imagine "reconciliation" as the motive for caring about an "ex." I felt foolish, for a moment, for trying to bend the rules governing the proper place for old loves. It was ironic that my call was perceived as a threat, since my decision not to marry her son had obviously turned out so well for him. I was tempted, briefly, to offer an italicized rendition of my own happiness, and two lovely children . . . to reassure her that I wasn't out to reclaim her son.

Instead, I told her I was glad his life was going well—I'd hoped that it was. I asked her to say hello to him for me. And before we hung up, I added one more message that could have no meaning for him but satisfied me: I told her to tell him that, if it ever became necessary, I could still remember who his favorite authors were. ▽

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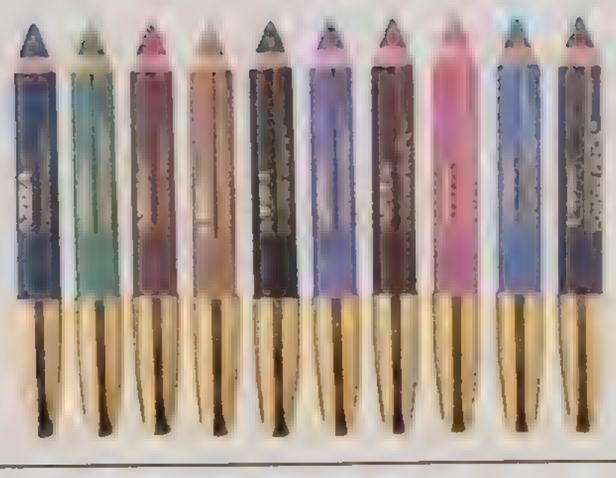

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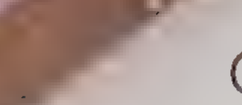


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# eyes only

*Sunglasses, makeup, contact lenses... tips on guarding eye health*

*Watery, red eyes—often a problem when you spend time outdoors—can worsen in a city, where pollution adds to the irritation of wind and sunlight. What to do? "Since light is the prime irritant, particularly for contact-lens wearers, try to wear sunglasses whenever you're outside. If bright indoor lights bother your eyes, wear tinted lenses or glasses," says Samuel Guillory, M.D., assistant clinical professor of ophthalmology, Mt. Sinai School of Medicine, NYC. "Many women also experience red, burning eyes after plane travel or a switch to a drier climate, a problem that can increase after menopause. A non-prescription artificial-tears solution can help. Irritation that persists longer than two days, causes pain, or affects vision should be checked by a doctor."*

## Newest trend:

**glasses that add a little "extra," a note of whimsy to dressing now. Latest: animal-patterned frames that echo sweaters, fabrics seen at fall fashion shows. The leopard frames, *left*, from Fiorucci . . . Also a color to watch: purple, a "hot" touch in the classic collection at Vuarnet—and a surprisingly easy color for most women to wear.**

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*As many as one-fourth of soft-contact-lens wearers become sensitive to thimerosal preservatives used in lens solutions, eye cosmetics. Great news: coming in November, Ultima II Advanced Formula thimerosal-free waterproof mascara—the first cosmetic endorsed by Barnes Hind/Hydrocurve, contact-lens division of Revlon . . . Also thimerosal-free: Bausch & Lomb's Sensitive Eyes saline solution.*

**Traveling abroad with contact lenses cleansed with a chemical solution simply requires packing enough solution, but what about soft lenses cleaned in an electric boiler? Simplest is to bring your boiler and electric adapters, and to use only bottled water to prevent contamination. Or, you could place contacts, in their case, in a pot of sterile water or saline solution; bring it to a boil and immediately shut it off, removing lenses when cool. You could also switch to "cold care" with a chemical solution, but you probably won't be able to go back to boiling. Check with your doctor first.**

Top photo, ERIC BOMAN. Glasses, Christian Roth for Optical Affairs. Hair, Sam McKnight; makeup, Sophie Levy for Pipino-Bucchen. Photo right, ARTHUR ELGORT. Hair, Christiaan, makeup, Lydia Snyder. Sketch by MIKAEL T ZIELINSKI Glasses Metaflex for Fiorucci

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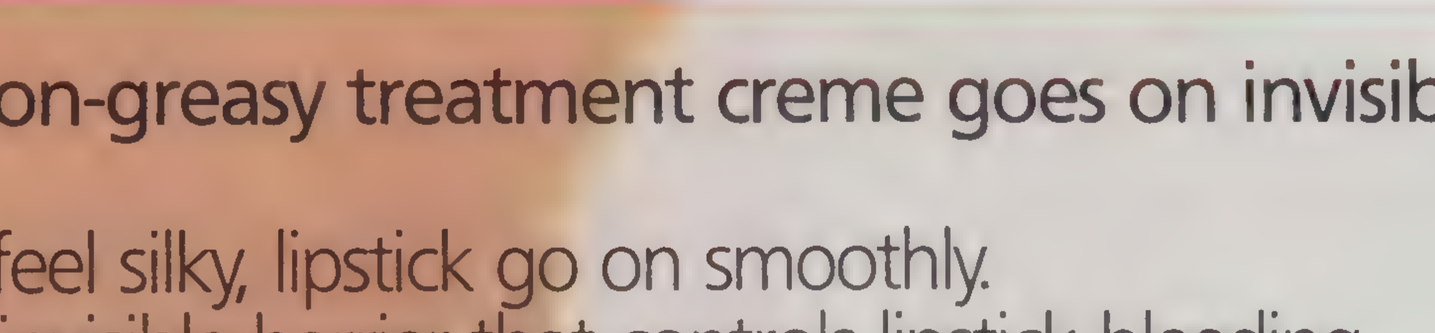


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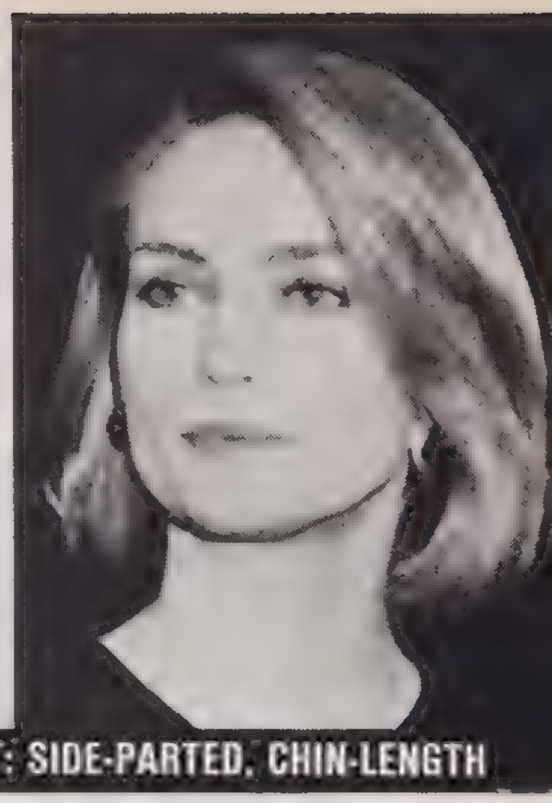
© Vidal Sassoon, Inc. 1983 Hair by Jerry Brennan of Vidal Sassoon Salon, Beverly Hills

HAIR NOW

# directions

*This fall, real news in hair: shorter, neater, sleeker…plus every woman's problem: hair care with exercise*

LONGER BUT CONTROLLED AT HALSTON



NEWEST: SIDE-PARTED, CHIN-LENGTH

AT GEOFFREY BEENE, THE SMALL HEAD

## STYLE

*At the New York collections, what looked right—what worked: hair that was more controlled and shorter—chin-length on average, the longest just touching the shoulders—with slight layering; setting lotions and gels used to sweep hair back, add curve at sides, give hair lift on top . . . Newest: bangs smoothed into a wave in front, starting at the crown and brought forward (new direction), accenting the forehead, as Justin at Xavier did it for Geoffrey Beene, left. We saw it again at Halston, above left, this time with sides also lifted (by Michael Knight for Garren, NY) . . . And at Beene, a chin-length bob—an ideal length—with bangs brushed to one side, above right . . . Real polish at Calvin Klein: layered hair smoothed back (below left) or blunt-cut and worn with a classic hat (below right), both by Christiaan.*

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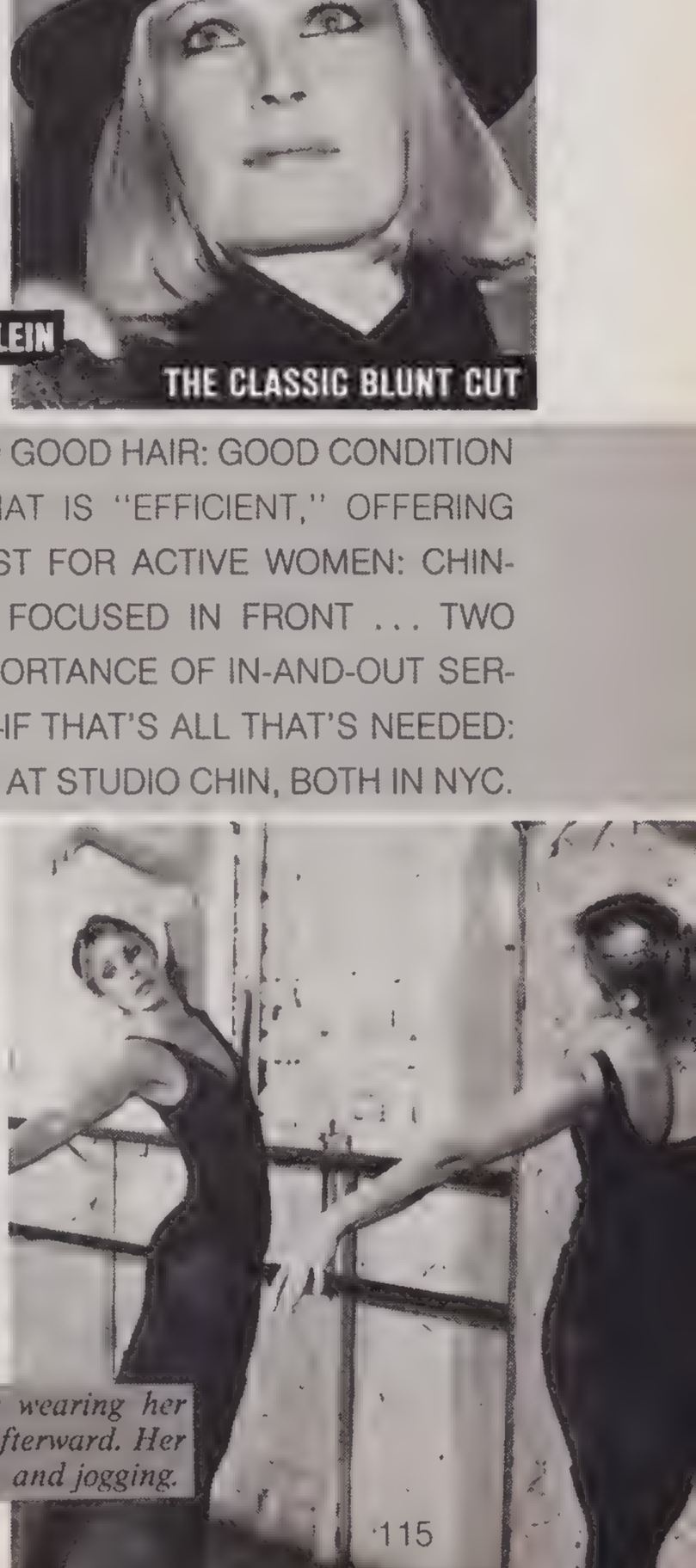
## HAIR AFTER EXERCISE?

**For many women, exercise is a part of their regular schedule—to be slid in during a lunch hour or as a reviver before an evening out. The question that arises—always: what to do with your hair while you exercise . . . and how to get it quickly back into shape afterward.**

**"Hair should be clean and dry before you begin to exercise so perspiration will not mix with dirt or water," says Lydia Bach of the Lotte Berk Method. Pulling longer hair back keeps it clean as well as out of the way. Most women use an elastic band, but a loose bun or chignon puts less stress on hair. Women with shorter or layered hair might try pinning up sections; it keeps perspiration on the under layers only. After exercising, use a fingertip towel to dab off sweat and a blow-dryer where perspiration is heaviest: nape, the forehead.**

**To recoup line and shape after working out, try finger-shaping hair with a little water and/or setting gel or using a curling iron. Women whose hair won't hold up must make time to shampoo, and for them having a "wash and wear" cut is key.**



*Easiest for actress Victoria Tennant (right) is wearing her permed hair in a bun while dancing, washing it afterward. Her fitness total: an hour of ballet, five times a week, and jogging.*



Photos *above*, PIERRE SHERMAN; *right*, ELLEN GRAHAM

By Barbara Rose

# Americans: two shows contrast then ...and now

"Daughters of Revolution," 1932 painting by Grant Wood; oil on Masonite, 20" x 40". Collection of the Cincinnati Art Museum

No one claims that August in New York City is April in Paris, but this month the Whitney Museum of American Art has two shows worth visiting in the Big Apple. Both the full-scale retrospective of Regionalist Grant Wood, whose American Scene imagery dominated the 'thirties, and the survey of recent Minimalism to Expressionism provoke thought regarding the content, quality, and inspiration of a purely American art. At first glance, these two concurrent shows seem unrelated, but they have a common denominator in the antagonism American artists have felt at times toward European mainstream modernism. This antagonism is also frequently coupled with an ambivalence toward the available indigenous culture in more recent American art.

After all is said and done, the paintings of "new" Expressionist David Salle, eclectic pastiches of academic art school drawing, kitsch imagery, and fragments from reproductions, are not that different in their ironic attitude toward contemporary local culture than the self-conscious pseudo-folk art that made Grant Wood famous. One big difference is that Grant Wood is a better painter. His sincere nostalgia for the colonial pioneer, frontier, and agricultural America of yesteryear reflects a poignant sense of loss over the disappearance of simplicity. Today's "Neo-Expressionists" on the other hand, celebrate the decomposition of the puritanically neat and precise American scene into a chaotic neon wilderness breeding chaotic violence and social and cultural breakdown. Not only have painterly craft and culture been abandoned in recent years, so, it appears, has any critical attitude toward its disappearance.

Even if Grant Wood's familiar images of farming life in the Midwest (he spent most of his life in Cedar Rapids, Iowa) seem to be selling a way of life as much as they are recording it, they do so with a sense of pathos and irony. Looking at the "Daughters of Revolution" or at Wood's most celebrated icon of the austere Midwestern spirit, "American Gothic," from a current vantage point, it seems obvious that Wood is painting the limitations of these unyielding, tight-lipped defenders of the American Way as much as he is documenting their old-fashioned humorless expressions and unfashionable homespun decor and dress.

The style Wood chose was deliberately consistent with his subject matter: On one of his four trips to Europe, he visited the Alte Pinakothek in Munich, where he saw the early Flemish and German primitives. He quickly dropped the loose impressionistic style of his youth and dedicated himself to working in a meticulously realistic style four hundred years old. His wholehearted conversion to sculpturally rounded forms, deep space, glazed transparencies, fine drawing, and a surface as hard as the stony faces of the Midwest he chose as his life-long subject had the integrity of coherence. There is an unquestionable moral thrust to Wood's rejection of modernism as the Bohemian style of the industrial urban civilization threatening the ethics and life style of his beloved Cedar Rapids.

Well, here it is 1983, and Cedar Rapids may not be subject to the metropolitan paranoia that provides the content for such new figurative artists as Eric Fischl, Ed Paschke, Susan Rothenberg, Jonathan Borofsky—to name some of the more convincing artists in the Whitney Expressionist selection—but all America can have its daily dose of sex, violence, crime, and degradation just by turning on the tube and watching the news. Much recent imagery—derived from scandal sheets and TV's increasingly sensationalistic reporting, with its on-and-off immediacy and bottoming out of any kind of quality in search of the largest (i.e., the basest) audience—has become, *ipso facto,* the American scene.

Indeed, the culture reflected in Neo-Expressionist figurative art is not that of the "cool" media of print or traditional painting and sculpture, but of the red "hot" news flashes and disco beat of the sensation-oriented technological Brave New World of home porno cassettes, artificial fast foods and faster sex, street crime, and dope-dealing. Ed Paschke's neon-lit sinister street-corner pimps and pushers, Eric Fischl's steamy beaches so crammed with flesh no sand or water is visible, Jonathan Borofsky's graffiti-inspired jumbled wall paintings are as much the American Scene today as the rolling plains and tidy parlors of Cedar Rapids, Iowa, were for the Depression generation. Only now there is no nostalgia for the past, not even a hint that it existed.

Wiping out the past and any sense of continuity with the European tradition was surely one of the initial im- *(Continued on page 120)*

"Man in Space II at 2,783,196 and 2,783,197," 1982 collage by Jonathan Borofsky; 129½" x 120". Whitney Museum

Bronze sculpture by Joel Shapiro, 1980-81; untitled, 64" wide. Whitney Museum of American Art, NYC

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# Talking about... Treasures

## Our expert answers your questions about collectibles

**By Jeffrey Hogrefe**

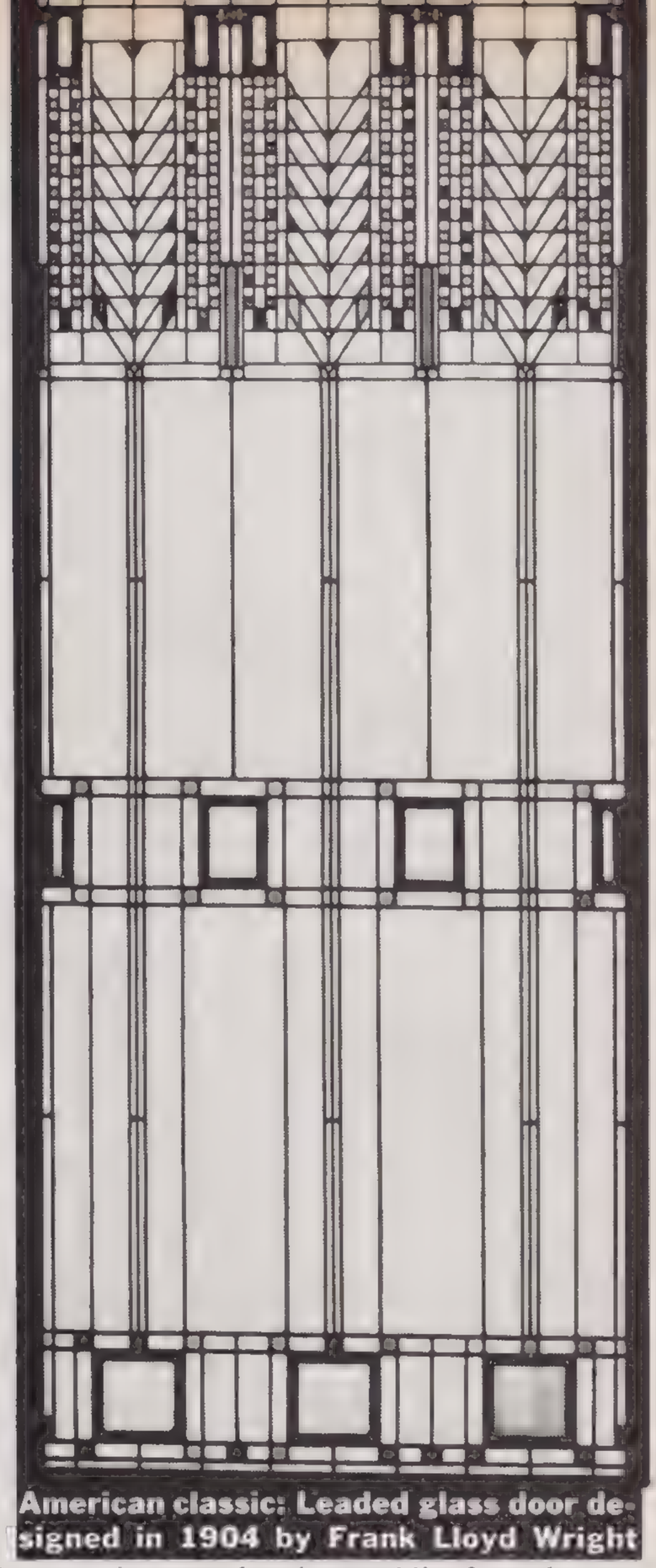
Late Victorian exotica revived: "horn"; here, a prized American horn armchair

**Q.** *Here, pictures of horn furniture I recently inherited—two chairs and a couch, all made from the horns of some animal. It is really too severe for my taste, and I'd like to know what it is worth so I might sell it. Can you tell me?*
*O.P., Utica, NY*

**A.** Like you, many people feel that horn furniture is too severe and pointed; however, furniture constructed with animal horns during the nineteenth century has long been sought by decorators and collectors—as an exotic counterpoint to a rustic interior or as a symbol of the Old West. Prices for the best have climbed steadily during the past five years, according to dealers and collectors.

Serious interest in "horn" (as it is commonly called) was rekindled about five years ago with the revival of interest in Victoriana. The first—and best—examples were made during this period, 1840-1900—first in Scotland, Austria, and Germany (primarily from deer and elk horns), later here in America (primarily from Texas longhorn steers). Like Austrian "bear" furniture or Adirondack "twig" furniture, horn furniture satisfied the Victorian desire for rustic and hearty pieces, filling trophy rooms, libraries, and hunting lodges with a riot of curved and pointed horns—no doubt severe, but undoubtedly masculine.

The most prized horn furniture today is American, and collectors will part with up to $20,000 for outstanding examples from the studio of Wenzel Friedrich or from Tiffany Studios. Friedrich, a San Antonio craftsman operating during the late nineteenth century, usually marked his furnishings with an ivory star on the middle of the seat rail; Tiffany's horn furniture usually rests on glass ball feet. Outstanding examples have up to thirty perfectly matched horns and such exotic upholstery as ocelot skin, reports New York dealer Margot Johnson. Most other examples, however, adds Ms. Johnson, usually go for under $5000; these are sold at auctions of Victoriana and dealers specializing in exotica.



American classic: Leaded glass door designed in 1904 by Frank Lloyd Wright

**Q.** *How much are my old teddy bears worth? I found them in the attic and believe they date from the turn of the century.* *T.R., Raleigh, North Carolina*

**A.** So passionate are the feelings about soft and cuddly teddy bears that collectors have a hard time placing a dollar value on theirs. Sell teddy? However, in general antique teddies from the turn of the century bring the highest prices—up to $1000, according to experts and dealers—and those with a distinctive personality command a premium.

Look for sharp, pointed noses and long arms, to see if your bear is one of the vintage bears. These date to as early as 1902, the year President Theodore (Teddy) Roosevelt refused to shoot a bear cub on his southern hunting trip and gave the teddy bear its name. Also look for marks of distinction: "well-worn teddies which have been beat up, sucked on, played with, and loved are worth the most to me," says New York collector Susan Kelner Freeman.

First a fad and now a mania—teddy bears have become among the most popular toys in this century, with collectors—or "arctophiles"—in nearly every state, holding tea parties for their bears, and trading bears through a new quarterly magazine *The Teddy Bear and Friends* ($8.95, Hobby House Press, Cumberland MD 21502). Mrs. Freeman, for example, owns about sixty toy bears, and each has a name and clothes. One of her bears, Mrs. Motorman, even has her own money. The currency? French francs. "Mrs. Motorman," explains Mrs. Freeman, "spends money only when she is in France."

More bear for the buck: always lovable, old teddies are now bringing high prices; these, from America Hurrah, New York City.

**Q.** *We purchased a tall and slender plain oak chair from a dealer who told us it originated in England. Who do you think designed it? Charles Rennie Mackintosh? Louis Sullivan or Frank Lloyd Wright? Gustave Stickley? Greene and Greene?* *I.B., New York, NY*

**A.** True, these are the names prized by collectors of Arts and Crafts furniture. However, it is not likely that your chair was made under the direction of any of these pioneer designers; most likely, according to Beth Cathers of Jordan-Volpe Gallery, New York City specialists in this field, your chair originated during the 'twenties or 'thirties from a Grand Rapids, *(Continued on page 120)*

## AMERICAN ARTISTS

*(Continued from page 116)*

pulses behind Minimalism, the 'sixties style of "less is more" celebrated in the first half of the Whitney's *Minimalism to Expressionism* show. In a conscious rejection of the qualities associated with European art—nuance, relationships, human scale, artistic finesse, and, above all, subjective expression, American Minimal artists sought originality at the price of rejecting virtually everything identified with personal content.

Presumably the new hot Figurative Expressionism is the antithesis of cool Minimalist vacuity, emotional detachment, alienation and absence of feeling. But is it? The Whitney's perhaps inadvertently brilliant juxtaposition of the leading styles of American art of the 'sixties and the 'eighties reveals not their differences but their similarities. The "new" Expressionism has less to do with Abstract Expressionism even than did Minimalism, which was born in reaction against the autobiographical emotional style of the New York school. Neo-Expressionism is really the other side of Minimalism: It is just as alienated and passively uncritical, just as devoid of sensitivity and antagonistic to European modernism as the blankest canvas, the most inexpressive box. One is struck by the degree to which both styles are expressions, however unconscious, of numbness and hysteria. In Minimal art, hysteria is repressed; in current Figurative Expressionism, hysteria and paranoia are overtly expressed, sometimes at primal-scream level.

Of course, some artists are desperately trying to put more real feeling into their art these days. Both painter Robert Moskowitz and sculptor Mary Frank have chosen swimmers as their subjects. Their works suggest a desperate struggle for survival with which we may all empathize. There is no cynicism or irony in their art, which sets it off from most of the post-Pop figurative art in the Expressionist part of the Whitney show, nor do they reflect either modernism or the European tradition. In attitude, subject matter, and style, Moskowitz and Frank are closer to the original impulse of the New York School, which stressed the existential struggle of the individual rather than any strictly parochial vision of current events. You have the feeling neither of them is hooked into mass media in any way.

Looking back to Grant Wood's American Scene, it seems more and more a successful proto-Pop art than the failed epic style of other American Scene painters like Thomas Hart Benton and John Steuart Curry, who looked to Old Master painting as Wood did but without his double-edged self-consciousness. For years, it has been fashionable to reject Wood as being as corny as Kansas. This is not quite fair. He is not a great painter, but he was in his way as good as the Pop artists and better than a lot of the current crop of punk-inspired hipsters who reject modernism and European culture, not out of positive conviction but out of ignorance and nihilism being peddled as world-weary sophistication. In the context of pseudo-sophistication, a painter like Grant Wood, who dedicated himself to craftmanship, complex compositions, and a system of values that was coherent if superannuated, has a limited but durable quality. ▽

## TREASURES

*(Continued from page 119)*

Michigan, manufacturer; as does a large portion of Arts and Crafts furniture.

Although these names have become household words, the truth is that most of these designers had a tough time getting their designs manufactured; Charles Rennie Mackintosh, the Scotsman, created severe and elongated typically white furniture with gem-like decorations. Most of it ended up in "advanced" collections in Europe. In this country, it's "rare as hen's teeth," according to Cathers. Also rare is furniture designed by Frank Lloyd Wright; as is furniture designed by the California architects Greene and Greene. And Louis Sullivan, master of the modern movement, never designed movable furniture.

The most common examples of this furniture in this country were made by followers of Gustave Stickley and his brothers. Stickley, a perfectionist, operated a chain of retail outlets from Boston to San Diego during the first years of this century; but competition from imitators who cut corners and cut prices drove him out of business. And, truthfully, most of the furniture we now call Stickley was made by other manufacturers—sturdy oak furniture for country cabins and campus cottages.

SPECIAL EVENTS

Four centuries after jealous Henry VIII had the son of the original owner beheaded for flirting with his beloved Anne Boleyn, a milder controversy has been touched off outside London at Sutton Place in Surrey, one of the most important surviving Tudor manor houses, which was recently acquired by Stanley J. Seeger, an American multimillionaire.

Seeger opened the house to the public last season, but to the chagrin of traditionalists, who felt he should have restored the house and grounds to reflect their Renaissance origins, he has added some very modern details—a Francis Bacon triptych in the grand hall, for one; not to mention bright-pink walls in another public hall; or, horror of horrors, a black swimming pool, with bright colored rafts, like a Miró print.

Now, however, through September, on the 450th anniversary of Henry VIII's first visit, you can see what the interiors would have looked like had the hidebounds gotten their way. In an exhibition *The Renaissance at Sutton Place* there are drawings, furniture, textiles, prints, silver, which illustrate the revolution in fashion that swept England in the sixteenth century.

Judge for yourself, if you can. But first make a reservation. Write as soon as possible to The Booking Secretary, Sutton Place, near Guilford, Surrey, GU4 7QV, England.

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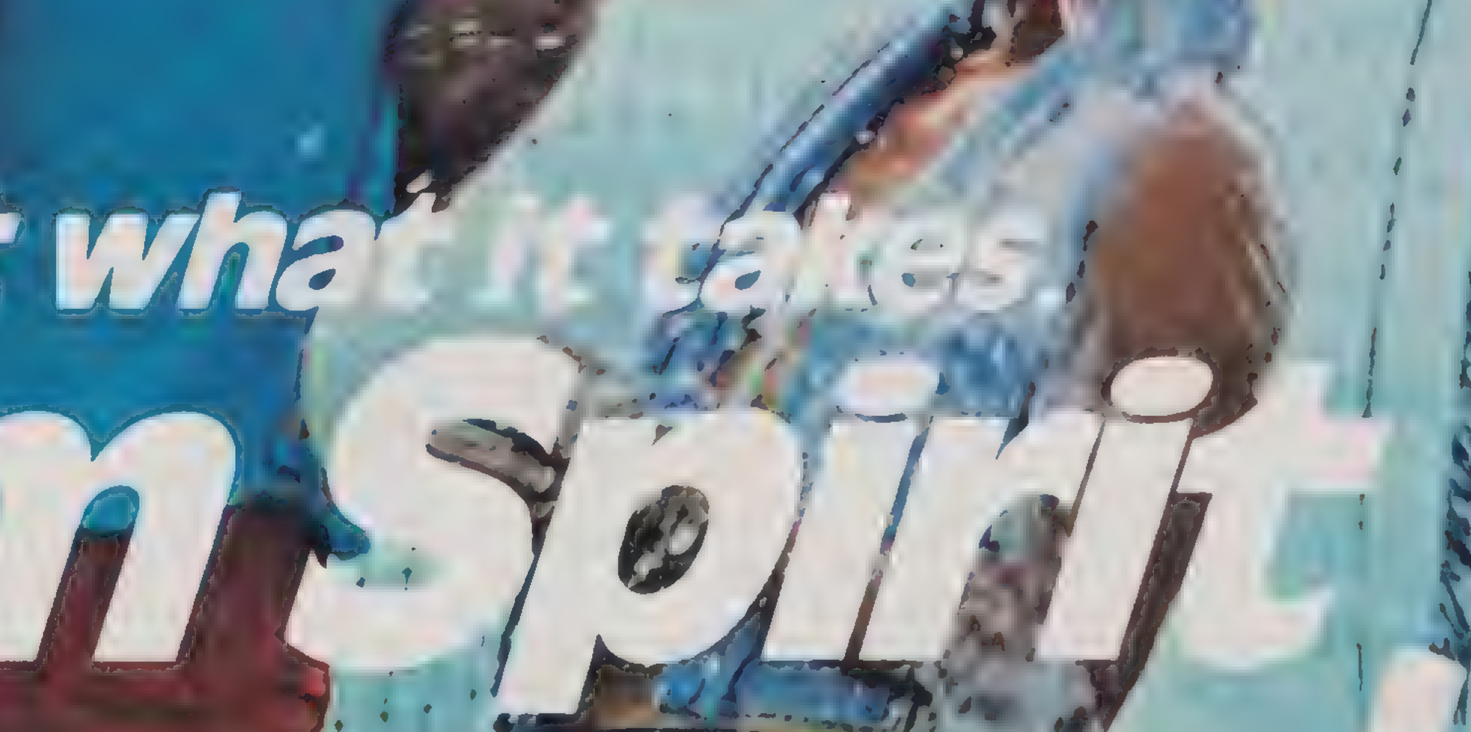


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# Office politics—can you play a clean game?

BY PATRICIA O'TOOLE

"I just want to be left alone to do my job." That, of course, is the fervent prayer of working women shrinking from office politics, which one executive describes as "close encounters of the worst kind." Why should office politics—the stuff of business as usual—inspire such aversion?

Part of the disdain probably springs from the fact that cynicism has overtaken the sunny, old-fashioned view of politics as the art of compromise. Politics is now seen as the lubricant of power, and women have been on the receiving end of power for so long that any brush with it calls forth strong feelings ranging from profound distrust at worst to ambivalence at best. And politics, with its undertones of manipulation and deviousness, is anathema to women who expect their paychecks to buy them freedom from the humiliations of having to wheedle, flatter, and cajole in order to get what they want. "For centuries, those were the tactics of wives and mistresses, who didn't have any other sources of power," says Adele Scheele, Ph.D., author of *Skills for Success* (Ballantine). It is no wonder that working women react with shock and disbelief when they discover that offices, too, have wheels to be oiled and feathers to be kept unruffled.

Politics also jars because it means competition—contests that draw unmistakable lines between winners and losers. "Men know how to play hard against each other on the football field, and then go out together afterward and have a good time," Dr. Scheele says. "Women don't. With women, everything has to be cooperative instead of competitive."

A world divided into winners and losers (or powerful and powerless, or leaders and followers) has yet another characteristic that unsettles women: it is hierarchical. "Men are comfortable with the idea of hierarchical power structures," Dr. Scheele says, "but women want everything to be shared. In my workshops I give a group a task to do, and then I ask the leader to stand up. When it's a man, he stands right up. When it's a woman in a mixed group, the group has to urge her to stand. And when the group is all women she's likely to say, 'We all worked together, so let's all stand up.' "

Carried to work, this cultural baggage leaves many women so ill-prepared to engage in office politics that they simply cop out, declaring themselves too good for that sort of thing. One young woman, determined not to sully her white gloves in the fray, has even devised an economic rationale for her behavior: "Think how much more productive everyone would be if politics disappeared from offices."

She may be right. But in clinging to this view, she is ignoring the paramount fact of organizational life: human beings in groups are not separate and self-contained; they are links in a chain. "People in organizations need each other to get things done," says Robert E. Kaplan, Ph.D., of the Center for Creative Leadership in Greensboro, N.C.

Once it is understood that interdependence is the essence of organizations, office politics can be seen for what it is: inevitable. "To get what you need to do your job, you have to enter into exchange relationships with other people," Dr. Kaplan says. "Depending on the circumstances, you might trade tangible resources (staff and office space, for example) for information, cooperation, or recognition."

It is the nature of this exchange, of course, that sets teeth on edge. Part of the reason that office politics inspires such fear and contempt is that it so easily triggers the ambivalent feelings that almost everyone has about power and authority. And without realizing it, some people bring to the office their unresolved childhood conflicts with authority figures. "Many people repeatedly find themselves in the same relationship with their managers" no matter how these managers differ as individuals, say James Halpern, Ph.D., and Ilsa Halpern in *Projections: Our World of Imaginary Relationships* (Seaview/Putnam). The relationship may be one of fear, or anger, or rebellion, but it occurs again and again. When boss after boss seems loathsome, the Halperns say, it may well be because we project onto these people qualities we do not recognize in ourselves. (Bosses too can fall into the projection trap. One manager who complains incessantly about the disruptions caused by her staff, customers, and even the mailman is far and away the most disruptive person in the office.)

***Women declare themselves "too good" for politics***

For all the attention that students of office politics have paid to impossible bosses and truculent subordinates, surprisingly little has been said of politics among peers. "These lateral relationships are at least as important as relationships with people above and below you," says Dr. Kaplan. "You are dependent on these people, but they have no formal reason for cooperating with you." Getting the cooperation of peers, Dr. Kaplan believes, is not a matter of figuring out how to use people, or of currying favor with higher-ups who can force your peers to do what you want, but of building exchange relationships.

"These trades sometimes go by awful names," adds Dr. Scheele, "but by taking the initiative you can make the process a more positive one. When someone does something that impresses you, for example, appreciate it actively and out loud. Or if you know that one of your peers loves to ski and you come across an article on some new piece of ski equipment, pass it along. If you and two of your peers are asked to make a presentation, you should be the first to suggest how the presentation can be divided to show all of you at your best."

But what about backstabbing, groveling, using people, and all the other weapons women are supposed to wield if they want to win at office politics? It would be bootless to pretend that such tactics do not exist. They even work—sometimes. But they can never be as efficacious as a brand of politics so basic that it is even practiced by baboons, who understand (if that is the word) that interdependence requires individuals to invest more energy in making allies than in making enemies. ▽


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# Sex, politics, and other play things

## *John Simon interviews Caryl Churchill—Britain's top girl playwright*

*Caryl Churchill receives us in a loft in NYC's TriBeCa. She has not been here long enough to turn this borrowed place into a second home, but she very hospitably makes tea for all of us. She is a tall, lean woman in early middle age, somewhat boyish in appearance and style, unassuming in her manner, and quite unaffected by having two concurrent hits on the New York stage. She talks in a soft voice, which the tape recorder has some difficulty capturing, and she listens to my questions as if she had not heard them or similar ones before, then thinks through her answers afresh as she is giving them. This is charming.*

*There is something a trifle remote about her, which may be British reserve, shyness, or the warning that she was given about her ferocious interviewer, to which description (as she afterward told me) I did not live up. What is most striking about her appearance is that it is made up entirely of the colors of nature. Her hair is the color of pristine straw, her skin is wholesome English cream, her clothes are in earth colors, her eyes a discreetly understated London sky. She is married and the mother of three sons. One likes to think that they are strapping.*

*She grew up in Canada, though she is not Canadian, and started writing plays as a student at Oxford. Her first notable successes came in the early 'seventies with "Owners," originally for television, dashed off in three white-hot days of anger at landlords during some landlord-tenant clashes. Since then she has written regularly for stage, radio, and television. Her plays, besides those mentioned in our talk, "Cloud 9" and "Top Girls" and "Fen," her most recent, include "Objections to Sex and Violence," "Light Shining in Buckinghamshire" (historical work about Cromwell, of which she is particularly fond), "Vinegar Tom," "Traps," and "Three More Sleepless Nights." Her best-known teleplay is "Crimes."*

*In the street, Miss Churchill wears a cap (jaunty? unisex? socialist?) that makes her look even more boyish. My cab deposits her at the apartment of John Guare. A playwright who gets along with other playwrights (she mentioned several British ones as being among her friends) is a rarer phenomenon than you might think. And nicer.—J.S.*

**John Simon:** *How does a play begin in your head?*

**Caryl Churchill:** It's usually a lot of different ideas which come together. In *Top Girls,* there was an image in a Breughel painting, a peasant woman or a working-class woman. I also envisioned people coming back from the past and having coffee with a friend of mine who's an actress. I could see her sitting around the stage having cups of coffee with these odd people who would drop in.

Quite separately, I got an idea about doing a play with a lot of women in it. Women don't often get the opportunity to be lawyers, to be soldiers, to be businessmen or to be any of these onstage, I thought. That turned into thinking about talking to different kinds of women who were doing different kinds of jobs.

And then there was also an idea in my head about women and success and the fact that Margaret Thatcher as Prime Minister was not an achievement for women because she was right wing. And I was talking to some people in the US who said women were getting on so well here because there are a lot of women in executive positions—like the vice president of Coca-Cola. I thought: that isn't feminism as I mean it.

**JS:** *And on the other hand, "Cloud 9" came out of a workshop situation?*

**CC:** Yes. I was working with Joint Stock, a theater company in England. It was started in the 'seventies by Max Stafford-Clark, David Little, and David Hare [*Plenty*]. Their way of working was to have a writer and a director and a group of actors doing research. In the case of *Cloud 9,* we gave ourselves large areas—like sexual politics. The actors had had various sexual experiences—we did a lot of work on being gay and not being gay, getting married and all that.

And we explored Genêt's idea that colonial oppression and sexual oppression are similar. And we explored the femininity of the colonized person. We looked at England's relation to Ireland and how it is like a male/female relationship. The traditional view of the Irish is that they're charming, irresponsible, close to nature, all the things that people tend to think about women. Not tough-luck people like the English. Then I realized that the first act of *Cloud 9* could be in a colonial situation [Rhodesia] and I could use that metaphor of colonization as a sexual matter.

Also people had talked in the workshop about their childhoods and what they had expected they would be like as grown-ups; they'd all been brought up to think they would get married and live happily ever after and have 2.5 children. Each person felt almost as if he or she had started from *(Continued on page 130)*

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Issued 6/83

# CARYL CHURCHILL

*(Continued from page 126)*

a Victorian perspective and had, in their lifetime, discovered possibilities of change. So it seemed to ring true that the childhood of the characters in *Cloud 9* be set in Victorian times.

**JS:** *Do you feel that human sexuality is being revised, or needs to be revised? And if so, in what direction should it be revised?*
**CC:** I think that during the *Cloud 9* workshop we realized that people felt quite different—the women felt that gay men had even less to do with them than heterosexual men, and gay men didn't know a lot about women and their sexuality. Part of the process was working out what people had in common and what affected them in common: and that was feeling that you have to conform to certain molds, the feeling that people should be free to be themselves, whatever that might be.

**JS:** *How do you feel about the possibilities of marriage—of traditional marriage—in this world or in the world of your plays?*
**CC:** I think it's possible but not necessary. It's unpleasant if you think it is necessary, that everybody has to get married and people should feel guilty if they don't have a long-term monogamous relationship. On the other hand, if you enjoy being with someone and want to get married, I don't think you need to feel pressured into thinking that it is something you shouldn't do. I think it is an option.

**JS:** *What about the future of the family? Do you think it's imperiled? Do you think it should be done away with?*
**CC:** I think families—in the sense of people you love and belong with—are very important to people. But again, I think it is wrong if you feel the family has to be in the traditional form—an authoritarian man and subservient women and children who will obey, and the whole family an instrument upholding an authoritarian society. That doesn't mean that I feel everyone should have children or everyone should love each other and everyone should live together in groups. But you can have a family which may or may not be a man and a woman and two children. It may also be two gay men and maybe a woman who wants to live with them and have a child by someone else. And they could be a family unit. It is important to be open to people having whatever kind of family they want.

It tends to get confusing. People think the family is being destroyed because they think that other people, the feminists—whoever—are saying throw out all relationships, stop having children. And I don't think feminism is about that at all. It's believing that things don't necessarily have to be in that neatly authoritarian structure in order to be loving and supportive.

**JS:** *What is your latest play?*
**CC:** It's called *Fen*. It played at the Public Theater. [The New York Shakespeare Festival]. It takes place in an area of England called the Fen country, and it's about women working on the land.

I am interested in the idea of the country as untainted—the rural idyll—when in fact it's not that at all. People in the city like to feel that there is still a place that is pure, real England, where everything goes on the same, where people eat brown bread and ride on hay wagons. But the fact is that people are working extremely hard for extremely low wages on the land in agricultural set-ups which are highly industrialized and capitalized. Yet, it is still primitive, non-mechanized: a gangmaster with a gang of women can be contracted to a farmer to harvest a crop, to wade around in the mud picking it. So we did a workshop down there and then I wrote a play—*Fen*.

**JS:** *Well, did you consider writing your plays as a kind of activism with social and political repercussions?*
**CC:** Yes. In the 'seventies, there was a great surge of optimism about what playwrights could achieve though their work. Now, I think we're all a bit more realistic about the limitations. Everyone knows quite well that no one is going to run out of the theater and jump onto a barricade.

On the other hand, I do think that everything is in some sense political. If you present the status quo that may not be seen as political. But nevertheless it is, because it involves the idea that men should be tough guys and women should be "women," or that success is great and you live happily ever after because you've made a lot of money. Those ideas are built into our culture without anyone's noticing. And, of course, they are political. My plays subvert in that they make people notice and suggest other ways of looking at things. ▽

---

**John Simon** *is a critic of drama for "New York," of film for "National Review," and of culture-at-large for "The New Leader."*

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# Between Us

Pay-by-the-day wear... scholarship at thirty-plus ...the female computer

**By Lorraine Davis**

## IN HER OWN WORDS . . .

**"For women to succeed, they have to be able to change their thinking from being 'female' to being 'business-like.' Decide very carefully what you want to do in life; and then dedicate yourself to it and be persistent until you achieve it."**—*Pamela Chavis, M.D., director of neuro-ophthalmology at United Hospitals Medical Center, Newark, NJ; first woman board-certified in this double specialty and now working for a year at King Khaled Eye Hospital in Saudi Arabia*

**"The fact that Asians view American women as a sort of 'third sex' is very conducive to having professional women from the U.S. working here. . . . I can't actually go into court, but I educate the Chinese in international practice as well as explaining to our clients what the Chinese experience is."**—*Jamie Horsley, attorney with Paul, Weiss, Rifkind, Wharton, & Garrison, representative in the People's Republic of China*

**"I think there is something inherently wrong in a church when it excludes most of its congregations from the pulpit. Think what would happen if all the women got together and said, 'We're not going to church this Sunday.' Imagine what the pews would look like—not to mention the financial sheets."**—*The Reverend Carolyn Knight, assistant to the pastor of the Canaan Baptist Church, speaking at a Women and Religion seminar at Barnard College*

## THIS STYLE FOR HIRE

**It's one of those "why didn't I think of that?" ideas: rental maternity clothes! What could be more sensible?—unless you're raising a big family, or have great borrowing opportunities. Clients of Pro/Creations, in Oregon (P.O. Box 22253, Milwaukie OR 97222; 503/659-4020) can lease jumpers, skirts, jackets, blouses, and dresses (no pants; the wardrobes are office-oriented), all individually fitted, starting in the second trimester, and switch to different clothes for the last trimester, which means they look good for the whole nine months. (If a woman gains more than expected at any point, new clothes can be had, too.) "Special occasion" outfits are a boon to the busy professional woman for a sudden party or trip. Fees range from about $80 to $100 per month for a wardrobe of conservative, well-tailored clothes.**

**The thought behind this time-and-money saving service was hatched when Sue McIlhenny, a membership representative for the U.S. Chamber of Commerce, recognized a direct correlation between her appearance and her sales record but found it hard to get appropriate clothes while pregnant with her daughter, Mary. She had some working clothes made by seamstress Donna Smith. The clothes were so successful that, with her daughter, Sherrie Hermann, as "market researcher," Ms. Smith then set up a by-appointment business; and it's flourished. She often finds herself appearing on panels fielding the questions of working women; *e.g.*, a meeting of the International Association of Police Women in Portland asked her what a pregnant police officer should do with her gun. "There isn't a lot of room to put a gun with all the other lumps of pregnancy," Donna admitted.**

## PUNCH IN, PRINT OUT . . .

*Those people at Catalyst, an NYC organization zealous in its support of women's advancement in the jobs sphere, now has gone electronic: they've computer-banked their library on women and employment—creating the first such specialized bibliographic data base on the subject. If you have access to Bibliographic Retrieval Services, you can punch in your questions to Catalyst Resources for Women, over three thousand published documents on such two-career family issues as child care, work patterns, and relocation, plus affirmative action, job sharing, part-time and flexible hours; and their planned expansion will bring in such topics as women managers, women entrepreneurs, financial aid for education.*

*For a $15 hourly fee, the BRS computer will search its memory for the subject you want, print out "on-line" citations on your computer at 15 cents, or mail you the "off-line" print-out at 25 cents. If you're not in grabbing distance of a terminal, you can visit the Catalyst Library (14 East 60th St., NYC) for a pre-search interview. For more information: Gurley Turner, director of information services, or data-base specialist Susan Barribeau, both at (212) 759-9700.*

## RAFTING ON TOP OF THE WORLD

Here's one for fall travel planning: an all-women white-water rafting school in the Himalayas, November 14-December 9. women who want to learn oar- and paddle-power skills can practice on the Sun Kosi and Arun rivers in Nepal; onshore workshops will ease doubts and fears. The organizers ask only "good physical condition and a flexible mental attitude" and $1248 plus airfare. For information: Osprey International, 6109 Fish Hatchery Road, Grants Pass OR 97526; (503) 479-4269.

## BACK-TO-SCHOOL DOLLARS

**In its ninth year, with over one thousand happy former winners now fulfilling their ambitions, the Clairol Loving Care Scholarship program is concentrating on helping women who are retraining for the kinds of jobs that actually are open in our current economy. For instance, the high-tech and health-care industries can still provide work, but skills are needed. Any U.S. woman over thirty years old who is studying toward a career goal in an accredited school or vocational/professional program (below the doctoral level) and expects to finish her education in the next two years can apply for aid up to $1000. Applications for the spring 1984 semester should be sent in by September 15; get the forms by mailing a stamped self-addressed envelope to: Clairol Loving Care Scholarship Program, c/o BPW Foundation, 2012 Massachusetts Ave. NW, Washington DC 20036.**

**Other fonts of scholarship money available for women are listed in a Clairol booklet; send a stamped self-addressed envelope to: Educational Financial Aid Sources for Women, P.O. Box 14680, Baltimore MD 21268.**

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# Q&A

## Biggest time saver: well-groomed good looks that you can count on to *last*...

**Q** How can I get more from my makeup? I'd like to be able to put it on in the morning and have it look fresh all day . . .

**A** We took your question to makeup artist Joey Mills, whose step-by-step makeup advice works for any busy woman. "The best makeup is one that can go to the office and to a business lunch without changes. From there, a few minimal additions can turn day makeup into an evening look," says Joey.

**Moisturizer:** "Apply moisturizer from your collar line to hairline. This is the best base for makeup."

**Foundation:** "I use foundation just to correct skin imperfections and even out skin tone, not as allover coverage. Choose a shade that's slightly lighter than skin tone, about the color of your neck. Using a cotton swab, try foundation instead of concealer under eyes.

**Blusher:** "You can use a cream or powder blusher; I prefer powder. To keep color from fading, apply a heavier-than-usual layer on cheeks, soften that shade with loose, colorless translucent powder, and top with more powder blusher."

**Powder:** "A light allover dusting of colorless translucent loose powder makes a woman's skin look even, glowing. First, using a cotton ball, dab powder exactly where you put foundation, then dust once more over entire face. Use it for touch-ups; unlike pressed powder that looks masky by evening, loose powder absorbs moisture without adding color.

**Eyes:** "I think a woman should spend the most time on her eyes; everything else—lips, cheeks—can be added or subtracted during the day. Eyes should always look perfect. Wet brush first, then dip it into colored powder shadow. Unlike a pencil liner, the brush gives real shape with subtlety. Choose an earthy color—beige, tan, peach, or sand—for the rest of the eye. Apply powder shadow with a dry brush on lids using a lighter hand as you move up to browbone. This one color works as lid color, highlighter, and oil absorber.

"Next, brush brows up and, if they're very pale, rub in a bit of auburn pencil. Use an eyelash curler with gentle pressure and cake mascara—it's smudge-proof." (Chanel makes a cake mascara.)

**Lips:** "I like lips in pale natural tones—mauve, peach—and a matte texture. I use a lip pencil all over the mouth instead of lipstick. It looks fresh and lasts. Then I use lipstick instead of gloss to add moisture and shine on lip-center. For touch-ups, add shine with a lip conditioner."

**Day-to-evening changes:** To transform this makeup into an evening look, Joey suggests adding more color on cheeks, more lip conditioner and a bit of pencil in the red family on lips, extending smudgy eyeshadow past corners in an almond shape. "For all-out evenings, gold gloss on lips and gold highlighter on brows are wonderful special effects," says Joey.

To get more from makeup, a professional lesson can be a time-saving investment. Merle Norman Studios—well known for their makeover makeup advice—now offer ideas about hair and clothes as well: a woman's total good looks.

**Q** Even when my hair looks full and healthy in the morning, it often goes limp by the time I leave work. How can I keep it "in shape"?

**A** "Hair with lasting good looks has to start in a cut that works with rather than against its natural texture and curl, as well as with the kind of life you lead," says Louis Licari of La Couleur at La Coupe, NYC. "Trying for a look you admire on someone else can leave you fighting for a style that is inappropriate.

"Small changes in hair maintenance can make a big difference. Getting your hair trimmed before it really 'needs' it prevents ends from becoming raggedy or length from weighing hair down. And having coloring or perming done before hair reaches the unattractive growing-out stage will keep your hair working for you. To make this easier, schedule your next appointment as you leave the salon.

"Maintenance also means conditioning your hair often, using intensive salon treatments as 'boosters,' not substitutes, for at-home care."

**Q** I love the look of well-groomed nails but don't have the time for regular manicures. How can I make my manicure last? Are there ways to make my nails look "done" quickly and easily?

**A** "One way to preserve a manicure is to apply a coat of clear polish every other day to colored nails; this will make color last for up to two weeks," says Josephine Allen of Nails by Josephine, NYC. Even easier: wear light- or clear-colored nail polish, or buff nails for a natural shine—it's a great substitute for nail polish. Josephine suggests having nails buffed professionally or doing them yourself every week. Touch up nails every morning with a towel; don't use a buffer too often as this roughens cuticles. Also, a white pencil under tips of bare nails gives them a clean, groomed look.

Christian Dior
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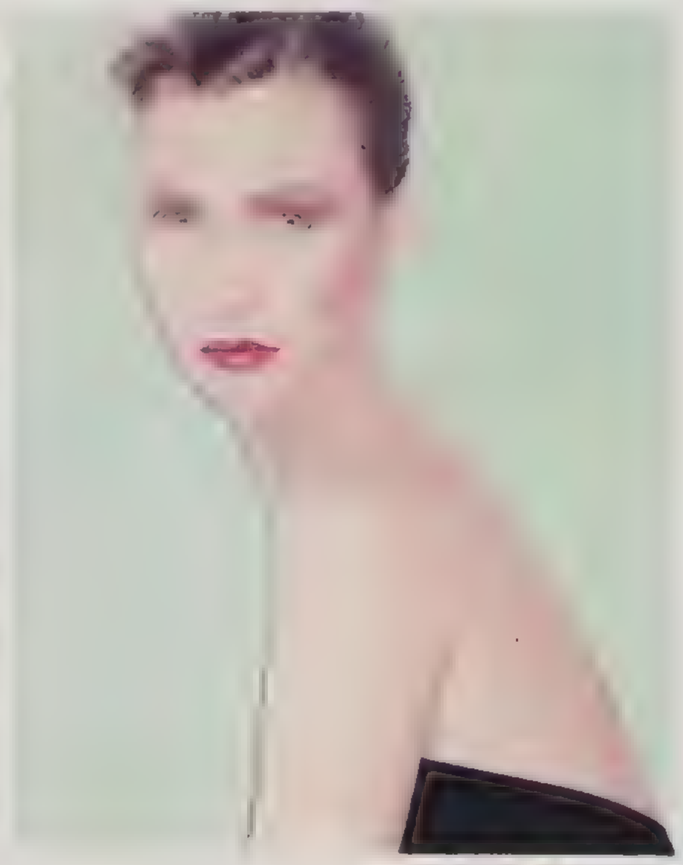

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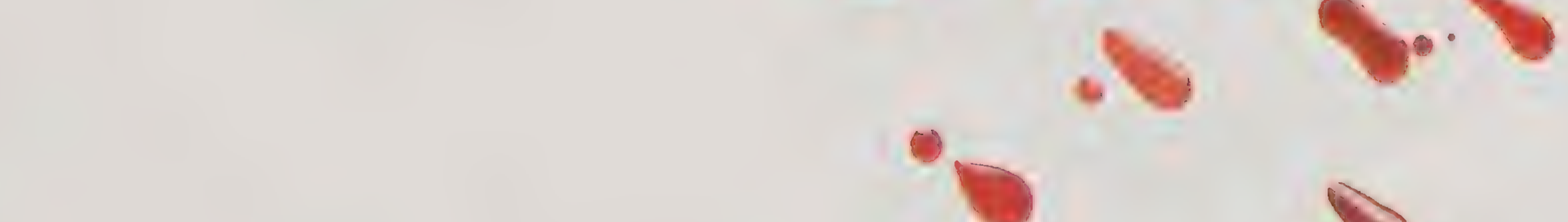

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**More color news,** more ways to get in/out of the salon fast: at Richard Stein Haircutting, NYC, Jeff Stein's "conditioning color"—with non-peroxide coloring blended into conditioning cream, painted on hair strands for the quickest allover highlight . . . . Christopher Brooker, international creative director, Vidal Sassoon, enhances the illusion of waves by alternating color shades on long and short hair segments . . . . And, at Horst & Friends, Minneapolis, word of the hottest new haircolor—blue-black!

***Good hair news*** */tips/products that make life easier: Pierre Michel's new RepHair 2, a double-process conditioner that lasts weeks! . . . Village Natural's Jojoba & Aloe Vera Shampoos and Conditioners in unique hanging dispensers.*

***For black hair,*** *a special time-saver for in-salon perming. M & M Products' new Sof N' Free Curl Gel One-Step Formula, a step-saving method that reduces perm time for black hair to less than one hour without using over-caustic chemicals.*

Photos by ARTHUR ELGORT. Sketches TIM SHAEFFER. hair Christiaan; makeup Lydia Snyder; fashion B. Bass editor as Vivione Marshall, Gindi, NYC


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# Your Well-Being

**By Barbara Lang Stern**

## What's your image? Learn to see yourself the way others see you

A comment reaches you, perhaps, that a co-worker thinks you're "pushy"—and you're brought up short. You've never thought of yourself that way. If anything, you feel you have difficulty asking people to do things, so how could your co-worker think that? Do others see you the same way?

Finding out that others perceive you differently from the way you perceive yourself is deeply disconcerting. Even if their perception is flattering, you're apt to feel uneasy, because the discrepancy challenges your grasp of reality and your sense of self.

No two people see anything exactly alike; and as long as you're pretty sure of who you are, minor differences are taken in stride. But recognizing more significant discrepancies and testing the reality of other people's perceptions and your own is a way of getting closer to yourself as well as becoming more effective in business and social relationships.

The ability to consider how others see you depends on both psychological and practical factors. The more you need to see yourself in a certain way, the more your perceptions are susceptible to wishful thinking and denial.

"We work with people who think that in order to be successful at selling, they have to be bubbly, outgoing, and enthusiastic," says Arthur R. Pell, Ph.D., consultant in human resources management at Dale Carnegie & Associates. "So they do their best, and they really believe that's how they're coming across. But their nature may be nothing like that; and, to others, they can sound nervous, phony, insincere."

"A common, painful thing we see at auditions is actors and actresses who haven't faced the fact that they're no longer juveniles, so they come up for parts for which they're no longer viable, ignore roles they're ready for," says Louise Westergaard, one producer of the musical *Sophisticated Ladies* and president of Louise Westergaard Production Company.

"All of the ways we behave, the messages and impressions we convey, and the responses we choose to consider or deny serve a purpose: to establish equilibrium within ourselves and to maintain self-esteem," says Hans F. Huebner, M.D., clinical assistant professor of psychiatry, The New York Hospital-Cornell Medical Center, and a practicing psychiatrist in New York City. "If someone is too timid, rather than reach out and ask for assistance, he or she may defensively establish some sort of positive, assertive, or aggressive image to balance the fears, timidity, and ineffectiveness."

In this classical pattern, Dr. Huebner points out, the individual isn't conscious of what she's doing, or when she's *over*compensating. "She doesn't understand why people dislike or avoid her, or what they mean when they say she's cold or aggressive. She can't *afford* to realize that she's using a compensatory mechanism, because that would mean facing what's underneath."

If you are open to it, much practical information is available about how others see you. If you've seen yourself on television, or heard yourself in conversation on an ordinary tape recorder, you may have gotten a surprising new perspective. You may realize that you interrupt and speak rapidly—which conveys impatience. The awareness creates new choices.

Information comes constantly through the ways in which people treat you; what they think you'll enjoy, dislike, want, or feel. Yet, strangely, when someone misreads you, while you might correct the "error," you might not also explore the reason behind it by saying something like, "I'm curious why you thought I'd feel that way." Maybe the discrepancy makes you uncomfortable, so you don't want to linger over it; or you may not be ready for this kind of exploration with this individual.

We all want approval and support; asking for something different requires confidence in oneself and trust in the judgment and motives of another. Incentives help: the desire for a closer friendship or greater success at work.

James Cole, assistant vice president at Bankers Trust Company, describes techniques for getting and giving feedback, based on work originated by National Training Laboratories Institute, a non-profit organization that offers programs open to the public. When *asking* for feedback, Mr. Cole advises:

- Be specific. Rather than asking, "How do I come across?" narrow it to your key interests: "When I'm working with a group, do you see me as cooperative? As taking the lead or waiting for others?"
- As you receive feedback, don't explain yourself; just ask for examples. Explanations sound defensive even if you don't want them to, and defensiveness will shut the other person up. He or she will conclude, "This individual just wants to rationalize, not really hear."
- Say "Thank you!" It's key to maintaining the relationship!
- To show you're listening and to verify that you've heard correctly, paraphrase the message you've received.
- Write down what you've learned before you forget or distort it.

"The key to *giving* feedback when you're asked," says Mr. Cole, "is to describe only what you see and hear, with as little interpretation of the person's underlying reasons as possible. Instead of saying, 'You seemed resistant to whatever Jane wanted to do,' say, 'I noticed that every time Jane made a suggestion, you changed the subject or interrupted or turned and looked out the window!' Then tell how *you* reacted to what you saw and heard." ▽

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# Health

## New caution in skin care...hazards of "safe" cigarettes...brain-saving stroke follow-up...yeast infection = infertility?

**By Melva Weber**

### "BLOCKING" STROKE'S AFTERMATH

**Under investigation: nimodipine, a calcium blocker drug that may prevent brain and nerve deficits—a sometimes fatal condition that can occur during the postoperative period following operations to repair aneurysms.**

**Brain hemorrhage from ruptured aneurysm (a bulge in an artery wall) causes stroke in an estimated 35,000 Americans each year. Neurosurgeons can close off the aneurysm to prevent further rupture, but as long as three weeks after the operation the patient runs a serious risk of brain artery spasm, causing brain and nerve deficits that in turn can bring death or leave the patient permanently impaired.**

**Johns Hopkins neurosurgeon George S. Allen, M.D., Ph.D., Baltimore, suspected that chemicals released into the blood at hemorrhage could cause contractions in the muscle cells of brain arteries, setting off the spasm. Calcium is a key element in arterial contraction, but brain arteries use calcium quite differently from other arteries. What was needed, Dr. Allen concluded, was a calcium blocker drug that can penetrate the blood-brain barrier and affect only brain arteries. With colleagues he has now completed a controlled trial that indicates nimodipine significantly prevents the severe nerve deficits, with no side effects, and it's taken from shortly after the initial stroke until three weeks later, when the risk of spasm is past.**

### DIFFERENT SMOKES?

*Can low tar/low nicotine cigarettes make smoking less hazardous for heart attack?*

*No, according to The New England Journal of Medicine, which reports a study by Boston University School of Medicine and Harvard School of Public Health, exploring whether nicotine and carbon-monoxide levels are related to heart-attack risks in men aged thirty to fifty-four years. The risk increased with the number of cigarettes smoked but did not vary according to the amounts of the two substances. Conclusion? There's no "safer" cigarette; you're safer with no cigarette.*

*Researchers in Dundee, Scotland, report that smoking also greatly impairs medical action of ulcer medications such as cimetidine. Comparing the night time stomach acid levels of peptic ulcer patients who smoke with those of non-smoking patients, they found acid secretion was 91.5 percent greater at night when cigarettes were smoked. Controlling the acid flow during the night is important to both ulcer healing and remission.*

*Smoking and ulcerative colitis: In data from several sources, in some cases colitis flared when patients stopped smoking, improved when they resumed. One patient could ward off the intestinal symptoms by chewing nicotine gum. Some investigators believe the explanation is statistical, not cause-and-effect. Others suspect that nicotine may have beneficial effects on ulcerative colitis.*

*Other studies suggest that women who smoke have lower risks of breast cancer than nonsmokers, have earlier menopause, and have distinctly lower estrogen levels than either nonsmokers or ex-smokers. But at Permanente Medical Group in Oakland, California, Robert A. Hiatt, M.D., Ph.D., says his data on thousands of health-plan members indicates there is no protective effect of smoking on breast cancer. Barnett Zumoff, M.D., of Beth Israel Medical Center, N.Y.C., says estrogen measurements could indicate that smokers actually are at high risk for breast cancer.*

### HOT STUFF: HANDLE WITH CARE

*A prescription drug called 5-Fluorouracil, or 5-FU, is extremely effective for treating solar keratoses, or "sun warts," preventing them from developing into skin cancer and is also used for treating actual skin cancer. The chemical acts as a cell destroyer, capable of stopping the abnormal growth of malignant cells. But at San Francisco Medical Center, Ernst Epstein, M.D., has seen several patients who were suffering from severe skin damage because they were using 5-FU inappropriately for assorted skin conditions. (Two of them were even using borrowed 5-FU prescribed for someone else; others used 5-FU prescribed for them, but for treatment of another skin disorder. None of the patients realized that their skin damage was a consequence of self-treatment.) Dr. Epstein warned that fluorouracil is a destructive preparation, to be used only for the condition for which it is prescribed. He said that patients should keep 5-FU separate from all other medications and should destroy any leftover medication. Dr. Epstein also suggested that pharmacists label 5-FU prescription "destructive cream" or "destructive lotion."*

### ANTIDOTES, PESTICIDE POISONS

On the way: more effective treatment for releasing from the body toxic substances such as halogenated pesticides and hexachlorophene. Karl K. Rozman, Ph.D.,of the University of Kansas Medical Center, reported success in using fatty substances called aliphatic hydrocarbons, such as mineral oil, to help remove toxic chemicals that tend to lodge in body fat and remain there. The drug cholestyramine, developed in 1978 at the Medical College of Virginia, binds to the toxic chemicals in the intestine and promotes their excretion. In animal experiments, aliphatics added to cholestyramine greatly speeded up the toxic elimination process.

### NEW CLUE TO INFERTILITY

*T mycoplasma, a yeastlike infection of the genital tract that may affect both men and women, has been found to be an important factor in problems of infertility. At the MacLeod Laboratory for Infertility at The New York Hospital-Cornell Medical Center, a research team led by Attila Toth, M.D., has completed a three-year study of couples seeking pregnancy. They compared pregnancy rates in women whose husbands had successfully treated T mycoplasma infections with the pregnancy rates in women whose husbands' infections were not successfully eradicated. For the first group, the pregnancy rate following treatment was 60 percent, compared to only 5 percent for the group in which T mycoplasma was not eradicated. The study suggests that getting rid of genital yeast infection may clear the way to a wanted pregnancy.*

### BLADDER CONTROL—NEW OPTION

**Good news for people with urinary incontinence owing to spinal or pelvic injury, surgery, or other conditions—at Beth Israel Medical Center in New York City, urologists Zafar Khan, M.D., and E. Douglas Whitehead, M.D., report excellent results with a surgically implanted artificial urinary sphincter (closing valve) that is manually operated by the patient. So far about two thousand patients around the world have had artificial sphincters implanted, and the success rate is a reported 85 percent.**

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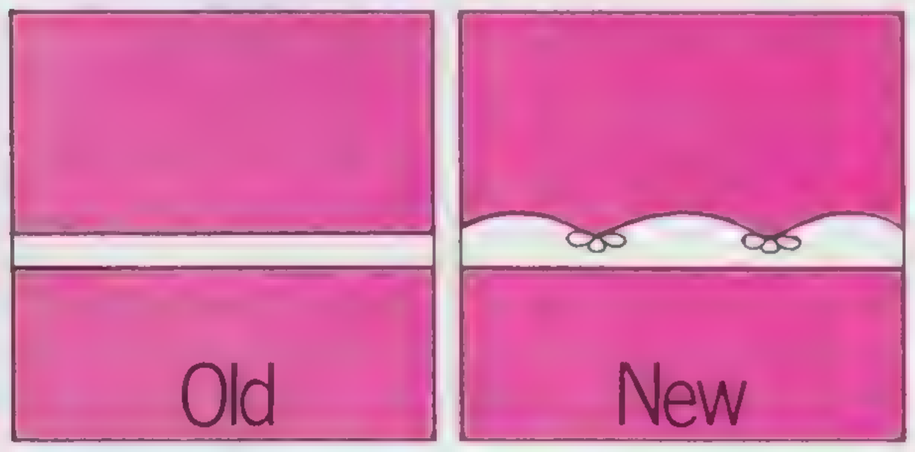


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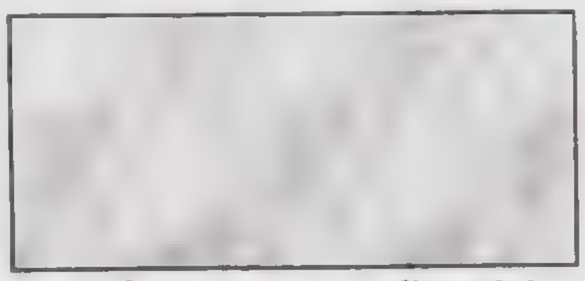

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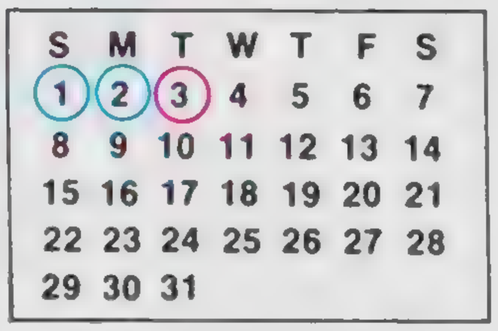


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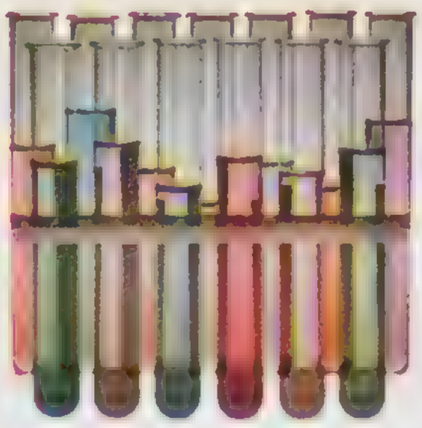

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# Women & Cars

**By Lillian Borgeson**

## Inside news: for safety, comfort, a car interior that fits you

Car interiors are big news in design circles these days, the heart of a trendy new specialty called "ergonomics." You'll be reading that word in the sales literature, and you may even hear it in the more sophisticated car commercials; but the fact remains that when you shop and compare, the ergonomics expert—the one who can best evaluate how well the interior fits your body, your driving habits, your safety needs—is you yourself. Some considerations:

●**Is the interior hostile or friendly?** For the last few years, the design of car interiors has been subject to Federal Safety Standard 201, which is supposed to protect occupants from getting bent up by hard, hostile surfaces inside the car in case of a crash. That's the good news . . . and it's supposed to be reassuring.

But here's the bad news. According to a well-researched and impressively documented study by the Insurance Institute for Highway Safety, Standard 201 "is inadequate to the point of being a virtual sham."

Take a look at today's car interiors. Remember that in most accidents occupants are catapulted forward, and you'll soon see why the Institute isn't mincing words. In many top-selling models, a collision would cause you and your passengers to slam forward into ripping, tearing switches and knobs, unpadded window pillars and headrest supports, metal ashtray edges, and knee-breaking housings (like for the climate-control or stereo system) under the dashboard. Incredibly enough, not one of these maulers violates Standard 201. But some manufacturers are willing to keep their customers alive and healthy by going well beyond the Federal requirements. It's in their cars that you'll see padding on all metal pillars and in knee-impact areas, front and rear; carefully recessed switches and knobs; and no metal edges, pointed projections, or rigid surfaces.

●**Does the car fit your body?** This is what ergonomics is all about—the relationship between body dimensions, the seat and the controls—and it has to be a primary consideration when you shop. The most important factors: perfect all-around road visibility; and easy reach, without straining, of the essential hand and foot controls. A new and good result of recent ergonomic research is the trend to relocate the most important dashboard controls in a cluster just ahead of the steering wheel, so that you can reach them with your fingertips without taking your hands off the wheel.

●**What kind of seats?** If you do most of your driving alone, the most sensible choice may be a well-contoured bucket seat with a conveniently placed center arm-rest/console; the seat should give good thigh and low-back support, secure-feeling side support during cornering. On the other hand, a straight bench seat usually holds the most passengers comfortably and is a good bet if your riders tend to come in hordes. A split-bench seat, which adjusts leg room via separate fore-and-aft tracks, is a good choice for a short-legged driver and long-legged rider (or vice versa) but is seldom as comfortable as a plain bench seat when there's a third passenger up front. Regardless of the seat type you choose, you should never accept the often inflated passenger-capacity number claimed by the manufacturer. Always check it with real bodies.

●**What kind of upholstery?** Fabric feels coolest in summer and warmest in winter, but can be hard to keep clean. Vinyl is steamy in summer and clammy in winter but easy to clean. Leather usually wears and ages gracefully; but it's costly, not available in all cars, may feel slippery during cornering, and has some of the hot-cold drawbacks of vinyl.

Keep in mind that those hot-cold characteristics are accentuated by color. The darker the hue, the hotter the feel. A black-covered vinyl steering wheel that's been soaking up the sun can be literally too hot to handle.

Clean the upholstery and trim in your car in accordance with the instructions in your owner's manual. And note that some manuals state frankly that cleaning can reduce the material's fire-resistant properties—an important point for smokers.

●**Reasonable restraints.** Last year, about forty-five thousand people were killed on U.S. highways; half would be alive today if they'd been wearing safety belts. Yet only about one in every ten car occupants buckles up routinely. Are we a nation of masochists? Optimists? Fools?

When you test-drive a car that you may buy, do it with the safety belt *on,* because belt fit is as important as seat fit. "The lap part of the belt should fit snugly across your hips and not ride up over your abdomen," says Dr. Allan Williams of the Insurance Institute. "The shoulder part should cross your chest, not your neck or your face."

And never forget that car crashes kill more children than any single disease. Protect infants and toddlers under four years old by restraining them in crash-tested car seats especially designed for youngsters: that's state law in many parts of the country, a law of love everywhere. All infant car seats manufactured after January 1, 1981, have passed new and stringent Federal tests, so check the manufacturing date on the seat or in the sales literature; or get a list of approved brands from your auto club or pediatrician. ▽


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# The Consumption Tax—you are what you spend

## The newest, simplest solution to April 15

BY SUSAN LEE

August is hardly the time to think about taxes, right? Well, not exactly. While most of us are busy pondering ways to spend our income, there are those in Washington pondering ways to tax it. Indeed, there are signs that when Congress reconvenes next month, its tax-writing committees will plunge into this year's fad: the consumption tax.

A consumption tax is just what it says. Instead of calculating your taxable base, or "liability," by adding up all the money that has come in over the year, you add up only the amount of money that has gone out to buy goods and services. That is, money spent—whether it's earned or borrowed—becomes money taxed. And it really would be that simple. At the end of the year, taxpayers would total up all cash receipts—wages, borrowings, investment income, and so forth, then subtract all savings—additions to bank accounts, repayments of debts, purchases of stocks or other investments, and, presto, the difference would constitute the taxable base.

The only hard part would be determining just what is savings and what is consumption. For example, paying state and local taxes is neither saving nor consuming. But these taxes should probably be deductible on the grounds that they aren't direct purchases, either. Ditto for charitable contributions.

Beyond the attraction of simplicity, though, one might wonder why Congress and the Reagan Administration are thinking about such a major overhaul of the tax system. A consumption tax is nothing short of revolutionary.

For starters, there is the unarguable fact that the current system is not working. For example, it has been clear for some time that the tax system isn't working as an effective instrument of economic policy. Instead, our current system actually inhibits the savings, investment, and work necessary to promote increased productivity. As it stands now, savings and investment dollars are taxed twice—once when they are earned and then again when they earn returns. So, too, the increased taxation of higher wages in marginal brackets—for every raise, your tax bite gets larger—discourages people from doing more work.

Nor is the tax system achieving its most basic goal—raising revenue. Federal income taxes are the most important source of government revenue, yet we have a system that is increasingly unable to raise revenue in an efficient and equitable fashion.

The reasons for this failure are straightforward: Many citizens view taxes as too complicated to figure or too burdensome to comply with. So many potential taxpayers find it attractive to avoid paying taxes altogether—witness the growth of the underground economy—or to pay accountants to find legal ways around paying their full and fair share. The amount of money lost through what's politely called noncompliance is estimated at almost $100 billion; even more tax dollars hide in shelters and loopholes.

Hence, the appeal of the consumption tax. First, not only would such a tax remove the current double-whammy on savings and investment, but those activities would be encouraged by virtue of their tax-free status. Second, additional work effort would be freed from tax penalties. And third, the system might raise revenue more efficiently.

There are, of course, some catches to a consumption-tax system. For instance, there are two groups of people who spend more than they save: the poor and the elderly. A consumption tax, thus, might clobber those who are least able to pay.

Sure. But this impact is an easy one to remedy. The poor could be protected—as they are now—with large exemptions up-front and progressive rates that are lower for those with small tax liabilities.

For the elderly, the problem is that, during the phase-in period of a consumption tax, their money would be taxed doubly. The savings they had accumulated for retirement would have been heavily taxed under the old system, and the new system would be homing in on their retirement spending. This, too, could be remedied, with exemptions for their age group. Over the long term, though, a consumption-tax system would allow the "new" elderly to live on savings that had accumulated tax-free, so a tax on their retirement consumption would no longer be an unfair burden.

There is another, heavy-duty concern: consumer spending is the single most important engine firing our economy. Generally, it accounts for over 60 percent of the Gross National Product; so wouldn't a tax on such spending slow the economy? Well, granted any tax discourages whatever it falls on—people know, for example, that a gas-tax increase will discourage weekend drivers—but "discourage" can mean anything from a minor damping to all-out destruction. If the tax rates on consumption were moderate and sensible, they would not unduly constrain consumer spending.

Anyway, consider the situation right now: incentives in the current tax system serve to encourage consumer spending; in fact, they even encourage borrowing for consumption purchases. This encouragement has been wildly successful—indeed, many observers feel it's been too successful. They point to the low rate of savings in this country—a rate well under those of competitor countries like Japan and Germany. These critics argue that sound, productive economic growth lies in less consumption—not more—and in more saving.

Questions of macro-economic policy aside, what impact would a consumption tax have on individuals? For a start, taxes would surely be easier to figure. As for the amount of tax actually paid, the impact would depend how you spend and save: If you're in the habit of borrowing heavily and spending your bucks on any old Rolls-Royce that catches your eye, expect to be hammered. If, on the other hand, you spend prudently, invest productively, and borrow not at all, expect to be rewarded.

Without passing moral judgment on the varieties of individual spending and saving behavior, there is something nice about thrift being more than its own reward. And if a consumption tax rewards the economy too—well, it could be downright irresistible. ▽


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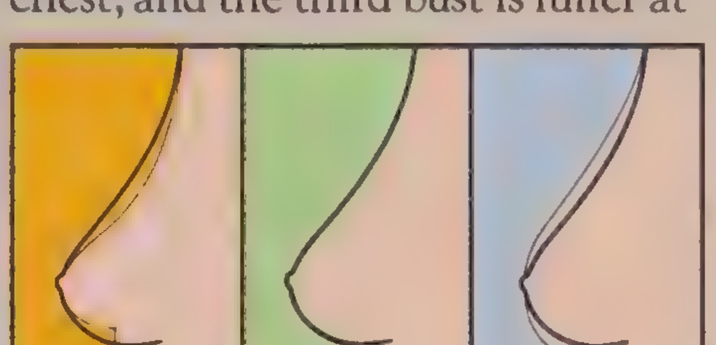

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TAXES

# Capital gains—the long and short

## Lessen your taxes by extending your profits

**BY JULIAN BLOCK**

To assure yourself the most favorable tax claim for the sale of stocks, real estate, jewelry and other assets, you should know the difference between short- and long-term gains.

A capital gain from the sale of property you held less than one year is called "short term," with the entire profit taxed at the rates for ordinary income, such as salaries and professional fees. Your gain is "long term" if you had held the property for more than one year; only 40 percent of the profit is then taxed at regular rates and the other 60 percent escapes taxes. There is one exception: for certain commodities futures transactions, the holding period is six months to distinguish between short- and long-term gains and losses.

To show how the rules for a long-term gain work, assume that you realized a profit of $10,000 on stock that you owned for more than a year. You are taxed on $4000 (40 percent of $10,000) of your profit. Now let's say your top federal and state bracket is about 50 percent (after including the $4000): you pay a tax of $2000 (50 percent of $4000) on the $10,000 profit, an effective tax of only 20 percent on the $10,000 profit.

If your losses exceed your gains, you are allowed to deduct up to $3000 in losses from ordinary income on both joint and single returns. Married couples filing separately can each deduct up to $1500. Any unused loss can then be carried forward and claimed in the same way on your returns for later years until it is gone.

You need to keep track of whether your losses are short or long term; it makes a difference. Net short-term losses offset ordinary income on a dollar-for-dollar basis, but net long-term losses offset it only on a two-for-one basis. Thus, it takes $6000 of long-term losses to offset $3000 of ordinary income. Also, losses cannot be claimed on the sale of assets held primarily for personal use, such as a year-round home, an automobile, or furniture.

Want to know how much of a drop in the value of your property you can take, while waiting for a paper short-term gain to become long term, and still be no worse off after taxes? Use the following formula to find the answer: Figure your after-tax percentage return (that portion of your capital gain remaining after taxes) on the short-term gain. Then divide this figure by the after-tax percentage return on an equal amount of long-term gain. Multiply the short-term gain by the resulting percentage. The result shows how much the price can drop, yet allow you to keep as much after taxes from a smaller long-term gain as you would from a larger, short-term gain. ▽

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# A pill for radiation emergencies?

## New protection—with some risks

BY MELVA WEBER

The long shadow of the Three-Mile Island accident has marked out somber questions on the possible aftermath of radiation spills from nuclear reactors. What can the increased radiation exposure do to the human body? How much exposure brings harm? How long before the invisible, impalpable rays start to take damaging effects? How far can the airborne contamination reach? And what protective measures could we take to avert any or all of these consequences?

The thyroid gland is highly vulnerable to the radioactive particles that would be released into the air following a nuclear accident or blast, and could contaminate atmosphere, water, and food. The thyroid—controller of production of heat and energy for every body cell, regulator of growth and development—uses iodine to make its necessary hormones. It will readily absorb radioactive iodine that would be discharged by a radiation accident. And long afterward, the radioactivity could produce damage in the form of thyroid nodules or cancers.

Potassium iodide, a compound in our daily diet, is also in iodized salt, salt substitutes, some vitamin pills, some prescription medicines. Medical scientists tell us that potassium iodide in specific dosages can protect in a radiation emergency by saturating the thyroid gland with its benign form of iodine so radioactive iodine can't get in: it serves as a thyroid blocker.

Health authorities, convinced that the drug should be on hand and available wherever a radiation emergency might occur, faced a great many problems. How high an exposure makes it necessary for whole populations, babies and pregnant women in particular, to take thyroid protection pills? What side effects can be expected? How to avert needless panic; and how to keep worried people from taking too many pills, or taking them as a preventive even when there is no radiation problem?

The Food and Drug Administration's Bureau of Radiological Health felt the preventive doses of potassium iodide should be made available to nuclear facilities and to state and local health authorities, who can distribute the drug quickly if a radiation release happens. The local authorities may also hand out the pills to families in nuclear plant areas even though no accident has occurred, as did the Tennessee Department of Public Health more than a year ago, to about seven thousand families living within five miles of the Sequoyah nuclear plant. Other states, including Vermont and Alabama, also have purchased potassium iodide for protection of their general population should the need arise.

But one of the three approved manufacturers of radiation protection tablets has launched a promotion campaign to sell the pills directly to the public. The pills are now sold over the counter in some areas, and a nationwide sales campaign is in the works.

The FDA has gone into action. The two manufacturers who had limited their output to nuclear plants and health officials were released from their agreement. Background information was prepared to provide public information on the safe and effective use of potassium iodide. Here are important points to remember:

● Potassium iodide is not a cure-all in a radiation emergency: it won't protect you against external radiation, nor will it prevent the body from absorbing or storing radioactive substances other than iodine.

● Although it has been declared a nonprescription drug in order to make it quickly available in an emergency, this thyroid blocker is not like other over-the-counter drugs. Its safety in use depends on whether a radiation emergency actually has happened; and only public health authorities can make this determination. It's important not to use the pills unless and until directed to do so by local health officials.

***The pills are now sold over the counter***

● Potassium iodide, like all drugs, carries some risk of adverse effects. Though these risks are expected to be low when the drug is used for a short time, FDA has called for special labeling to give the full story. For example, to provide protection, the pills should be taken for at least three days, even after the radiation has stopped. Except in special conditions the pills should not be taken longer than ten days. Major side effects that are more likely to occur if too much of the drug is taken over a long period include skin rash, swollen mucous membranes, hypo- or hyperthyroidism, goiter, and serum sickness sensitivity with its wide range of serious effects throughout the body.

● Prescription products containing potassium iodide that are used for other purposes are not suitable to use in a radiation emergency. The dosages recommended by FDA for emergency thyroid blocking are 130 milligrams per day for adults and children over one year old, 65 milligrams for children less than one year old. Pregnant women would be advised to take the pills in an emergency, to protect both mother and fetus from radiation effects; but pregnant women should never take potassium iodide expectorants, which carry large doses, whether or not there is an emergency.

● Thyroid blockers should be taken as near to the time of radiation exposure as possible. If given immediately after the exposure, the drug can block about 90 percent of radioiodine absorption. Three or four hours later, it can still block about 50 percent.

● The Food and Drug Administration will be watching closely for reports of adverse reactions, and will also be monitoring sales and promotion activities for the thyroid blockers. If misuse that may endanger health becomes evident, the agency promises to take appropriate action to ensure public safety. ▽

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# YOUR LETTERS

*(Continued from page 26)*

articles articulate an intelligent woman's perceptions instead of parroting statistics, psychologists, and a few token witnesses, and leaving the reader dissatisfied. This sort of structured, thoughtful, and readable analysis is all too rare in magazines written primarily for women. . . .

Janine C. Hartman
Associate in History,
Northwestern University
Evanston IL

**Nature of love**

Mary Kay Blakely's article in your April issue ("Who are the real man-haters?") represents some of the better prose you have published. I am sure there are many educated young women who will endorse her truth-is-beautiful ethic but the more mature element must realize how poorly the author understands love, especially long-term, enduring love. . . .

I do not believe in unconditional love. Every person that is loved, including a small child, feels that she/he is loved for a reason. Men and women who dream of being loved in spite of themselves have ultra-low self-esteem, a problem which Ms. Blakely's recommended deflation would only aggravate.

Self-esteem is the new gospel. Do not judge; do not hinder. Nurture. Humanism is out and so is realism. . . . Positive image advocates believe that anything can happen if we just stop being so negative and start feeling we are worthwhile and lovable.

Whatever the powers of positive thinking, I am familiar with the powers of love. Conditional or not, love is not an achievement. "Hard-earned love" is indeed something "solid to hold on to," but it is not stimulated by a harsh tongue. Love is the gentle gift that comes of the spirit, not the mind. It requires varying amounts of approval, forgiveness and acceptance; but its prime ingredient is trust. Not trust that you'll always be there, but trust that you'll always look for the good. There is room in love for criticism, truth, fakery, discomfort, sacrifice and bliss; but only if there is first a relationship in which each desires the best for the other. This is not just an ideal. I am heir to three generations of marriages which were cut from this pattern.

My husband and I are as two Indy cars on the same team. Together we slipstream ourselves beyond the competition, beyond those whose goals are focused on only one person. This concerted effort is a model of how mankind ultimately reaches its dreams . . . .

If you want grapes and you married a pine tree, before you complain about the fruit, remind yourself of what you found so irresistible about pinecones. In a marriage, sometimes one finds that the grapes were not to come from your lover but from yourself. Marriage is a grafting operation. Ultimately, it is often difficult to discern which fruit comes from which set of roots.

Sara Sylvester
Cypress TX

**Here with the "Winds"**

A little belatedly I would like to comment on *Winds of War,* as reviewed by Gloria Emerson in your February issue.

Somehow it seems to me that the main import of the series is missed. The lavish sets and setups, the salaries of superstars, the touted length and cost of the whole series somehow faded as I watched the reenactment of a part of my life: Europe in the 'thirties and the mounting tension and disbelief, Germany in the 'forties—hypnotized by Hitler, Portugal, and the Palace Hotel in Estoril, where the atmosphere was amazingly like that portrayed in "W.O.W.," and lastly that strange otherworldliness encountered in the U.S. and Canada, where sympathy and effort were not wanting, but real understanding was.

Presented with any fiction, literary or theatrical, our belief is necessarily partially suspended. (Are we really to believe that one family always happens to be in all the strategic places at all the strategic times?) So we can surely forgive Pug's age, Polly's hysteria, and Ali's facial tics.

This is history fictionalized—not an easy genre, as Tolstoi well knew—and the tale is essentially World War II and how this vast conflict affected some of the humans involved in it. My children and my grandchildren watched this series and came away with a greater grasp and understanding of this time than anything yet has given them.

Ruth Monty
Hull Quebec Canada

**Perspectives on portraits**

Thank you for including in your May 1983 issue Carter Ratcliff's article about the Holbein exhibition at the Pierpont Morgan Library ("Holbein's talking heads"). It is always a pleasure to read in Vogue news of outstanding art shows in the States that get less coverage in the Canadian press for the understandable reason that they won't be coming to Canada.

I enjoyed Mr. Ratcliff's comments greatly, but was sorry there wasn't space to show Holbein's portrait of Sir Richard Rich's wife. If Sir Richard's smooth face gives little of the inner man away, one look at the high-nosed, chilly countenance of Elizabeth, Lady Rich (mother of fifteen) says a lot about the character of her husband. They must have made an interesting couple.

One small point: Sir Thomas More was not a clergyman, but a layman, a lawyer. Twice married and father of four, he was very much a Catholic and died, to use his own words, "the King's good servant, but God's first."

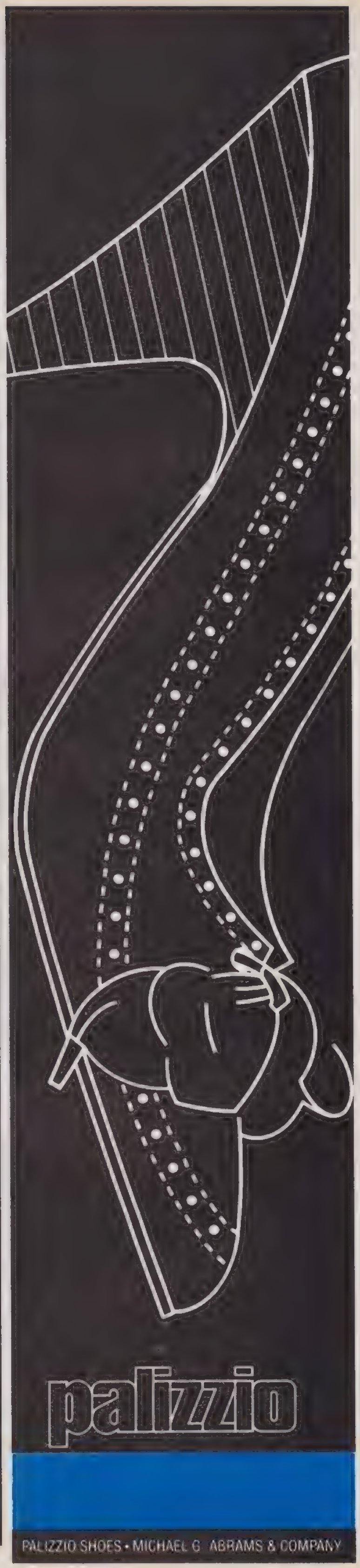
Anne Thackray
Toronto Ontario

**Tootsie roles**

I have always enjoyed reading your magazine. However, the article by Amy Gross in your April issue called, "Men—The Anxious Sex Object" was appalling and loaded with hypocrisy. Only partial truths were mentioned; the complete picture was ignored. For example, if *Tootsie* truly broke the sex barrier, (s)he would not have treated his original girlfriend, played by Terri Garr, the way he did. Even when (s)he finally was able to "identify" with women and became a "better man and a stronger person" for it, he lied to her, cheated on her, and broke every promise of respect made to her. A better person? Indeed!

The irony of the quote by Catherine Stimpson was almost comical. She called E.T. a Christian saint. Why not a Buddhist or a Jew or a Moslem or a Hare Krishna? Why any religion? While Miss Gross tries to culminate her article with a statement of the cessation of roles, she shows that the religious barrier still has a long way to go. . . .

D.H.
New York NY



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# Law & Women

News that could change your life...

**By Dana Shilling**

## THE RIGHTS OF MEN—AND PRIVATE CLUBS—TO EXCLUDE YOU

There's more to the Archetypal Men's Club than leather chairs, mutton chops, and martinis. Men make important contacts there, and million-dollar deals are closed. *Men* make deals, because the Archetypal Men's Club won't admit women as members or guests. Is sex exclusion legal? Well, yes, probably it is.

The federal Civil Rights Act forbids segregation by race, religion, or nationality in "places of public accommodation"—but it does not forbid sex discrimination. Thirty-two states do prohibit sex discrimination in public places, and the legal question is whether a club is public or private. A truly private club—one that is selective in choosing members, is run by and for the members, and is formed for a non-profit or non-commercial purpose—can discriminate against anyone it wants to without breaking the law.

Courts have been quick to find that racially segregated "private clubs" are really public, either because they are open to all Caucasians (and thus not really selective) or because their bars, golf courses, or other facilities are open to the public. But judges have been slower to see all-male clubs in that light. Still, a Connecticut case, *Cross vs. Midtown Club,* holds that the Board of Directors of a luncheon club acted arbitrarily—and so, improperly—in barring women. And a New York court decided that the U.S. Power Squadron, an organization that offers yachting classes and certifies skilled sailors, is public, not private.

Clubs are tax-exempt, but a racially segregated club can lose that desirable status. Feminists have tried, without success, to use taxation as a bargaining chip to open male-only clubs. In 1976, the Department of Labor prohibited any business holding federal contracts from paying dues to a segregated or male-only club—that's the good news; the bad news is that the regulation has no set date to begin taking effect.

What can be done? Economic power is a weapon. A financially pressed club may suddenly discover that executive and professional women are valuable members. Many corporations pay private-club dues for their executives. These dues are a major source of income for clubs (and are tax-deductible for the corporation). A company could refuse to pay dues to male-only clubs—as do the Bank of America and Levi Strauss Corporation—or to hold meetings in these clubs. In the long run, the improving status of women will make the difference. No self-respecting power broker would be seen in a club that excludes half the influential people.

## WHO'S DEFENDING WOMEN?

*The Equal Pay Act was passed twenty years ago, but not all women workers get equal pay for equal work. Important issues about comparable worth still must be settled: isn't a nurse as valuable as a truck driver? Donna Lenhoff, associate director for legal policy and programs for the Women's Legal Defense Fund, says that in one of the Fund's cases, a woman was paid less than the man she supervised.*

*This year, the Women's Legal Defense Fund is mounting a public education campaign for pay equality—using news stories, talk shows, and public service ads. The Fund, started in 1971 by a group of Washington feminists, also has a new Litigation Project, started early in 1983. The Project will focus on test cases for women's economic rights—especially wage discrimination and child-support enforcement. The Litigation Project's staff and pool of volunteer attorneys hope to expand their docket—about fifty cases this year. One important case in which the Project participated (Newport News): the Supreme Court has decided that pregnancy coverage can not be treated differently than the other health benefits corporations provide for the spouses of employees.*

*For more information, write to the Women's Legal Defense Fund, 2000 P Street NW, Suite 400, Washington DC 20036.*

## WHEN SEX DISCRIMINATION IS OKAY

**Women are working at every level in American law—from the lowliest law student to Justice of the United States Supreme Court. In 1971, less than 10 percent of the students in accredited law schools were female; in 1981, women made up 35 percent of the law school population. But are women encountering equal opportunity once they finish law school?**

**One measure of success in the legal profession is a job at a large, prestigious firm. Lawyers start out as associates—employees, even if well-paid employees. If they do well, they may become partners, and be given more responsibility, more prestige, and a share in the firm's profits. According to a 1982 survey by the *National Law Journal,* 119 of 151 large firms had at least one woman partner (this is progress—ten years ago, a woman partner of a prestigious firm was a rarity) but the percentage of woman partners is still very low.**

**The partnership picture for women could change dramatically very soon. An Atlanta lawyer lost her job when her firm declined to make her a partner (it is common practice for law firms to fire associates who don't become partners; the law school saying is "up or out in seven years"). She sued, claiming that she was turned down for promotion because she was a woman, not because of her work performance. The lower federal courts said, in effect, that "voluntary associations" like partnerships may discriminate if they want to. This fall, the Supreme Court will hear the Atlanta woman's case, *Hishon vs. King & Spalding.* Since many prominent accounting firms and brokerage firms, like law firms, are organized as partnerships, the decision will have implications for other professional women.**

**Women's growing economic clout means that male-only clubs will seek them out**

## HOME CUSTODY—WHICH SPOUSE GETS THE HOUSE?

Who gets custody of the house or apartment when a couple divorces? There are really two related questions here: who lives in the home, and who owns it? The first question is easy to answer. If there are young children, the parent who has custody stays in the family home so the children's lives will be disrupted as little as possible. The separation agreement or the divorce decree generally specifies that, once the kids grow up, the house will be sold and the proceeds divided between the ex-spouses.

As for ownership, in most of the country the rule is "equitable distribution": the family's property is divided in a way that reflects each spouse's needs and contributions to the marriage. For example, an older woman with little work experience may be awarded the house; in other cases, the house may be sold and the money divided. In "community property" states, *all* marital property, including the house, belongs equally to the spouses. There are three states—Mississippi, Virginia, and West Virginia—in which the house simply belongs to the spouse whose name is on the deed. What if the couple lives in an apartment? In New York City, where apartments are as rare and precious as emeralds, a landlord cannot evict a now-divorced spouse or demand a new lease—even if the original lease was signed by the other spouse alone.

Separation agreements or settlements (stipulations) should specify who owns the family home; who lives in it; how mortgage payments, real estate taxes, and federal income-tax deductions are to be divided; when the residence will be sold; who stands the loss if real-estate prices go down; and how the broker's commission will be paid. Apartment dwellers should make sure their agreement deals with rent increases and the possibility that the building will become a co-op or condominium.

---

**Dana Shilling** *is a member of the New York Bar and author, most recently, of "Making Wise Decisions" (William Morrow).*

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# Horoscope

**By Maria Elise Crummere** **August**

**Your Leo profile:** A reflection of the Sun that rules them, Leos are warm, bright, cheerful, with radiance that commands attention in several spheres: the professional, political, and especially the romantic. Leo's profile is the zodiac's classic cameo: a picture of compelling authority, well-earned pride

## Leo JULY 23–AUGUST 22

This August, sun-swayed Leo is set ablaze—sizzling in both business and romantic affairs. Play up your practical side the first two weeks: your ruler, the Sun, is now in league with the efficiency expert, Virgo. Then, the 15th and 16th, Leo the lion is on the prowl for pleasure—for lovely possessions, love itself. Other great days for getting what you want: the 21st, 22nd, and 25th—the last a supreme money-making day. The 31st rewards you with both love and money.

## Virgo
AUGUST 23–SEPTEMBER 22

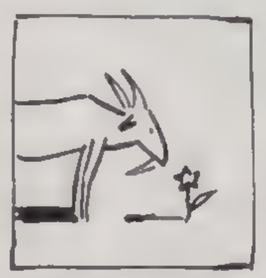
Decisions, decisions—yours to make the first two weeks in matters professional and pleasurable. The source: expressive Venus in league with your inquisitive ruler, Mercury. Your judgment is on trial the 4th and 5th; then, your social life makes demands. Breathless at this point, look forward to a recoup the 16th to the 21st. Then, a gratifying message on the 21st, a reward on the 26th. On the 29th, devise a plan at work—in secret.

## Sagittarius
NOVEMBER 23–DECEMBER 21

August rolls you in clover—good fortune Jupiter, your ruler, "home" in your sign after a twelve-year absence, is now joined by Uranus, the fame planet. Luck begins to soar—as high as your ambition. You're under the sign of the Archer, so shoot for the moon! Trusty colleagues are on hand to clear away obstacles. Optimism, versatility—all your strengths—peak the last two weeks; look for a priceless bit of news from a loved one.

## Libra
SEPTEMBER 23–OCTOBER 23

Highly charged Libra feels a bit short-circuited these days: your sensitive ruler, Venus, is up against Virgo the critic and Jupiter the judge, causing a partner or a new project to stand in your way. Best to abandon the latter. By the 16th, you get through this obstacle course, then it's smooth sailing the rest of the month. Recognize a good omen on the 21st and, on the 29th, what could be love.



## Capricorn
DECEMBER 22–JANUARY 19

Sky's the limit this month for the ambitious sign of the Goat. And you've an impressive support system: the thinkers and the doers are behind you. But be cautious, Capricorn: make it clear at all times who's in charge and, most important, don't lose sight of what *you* want. Oppositions disappear by the 15th. On the 24th, press for power, but gently. Prosperity, love may be in reach by the 28th.

## Scorpio
OCTOBER 24–NOVEMBER 22

A summer idyll: your ruler, Mars, is in gentle Cancer the first two weeks of the month encouraging you to shift into slow, summertime gear. Then, on the 14th, to your surprise, an extravagant passion overcomes you. Try to keep it on a low flame—at least for a while. Focus on work instead—in the office, in the community. Key day to prove yourself: the 22nd. The 28th, a Sunday, a good day to rest and resolve just what your next step should be.

## Aquarius
JANUARY 20–FEBRUARY 18

What you get lots of this month are chances—chances to win over others to your way of thinking. Now is the time to strike: start at the new moon on the 8th. Say what needs saying, and follow up with action. On the 22nd, make a point of impressing VIPs. The last four days, your ruler, Uranus, is in league with Sagittarius, sign of ideas, and Jupiter, the fortune sign, creating an exhilarating finale. Play it for all it's worth. *(Continued on page 180)*

*On a 1909 ocean crossing, Clara Gibbs didn't quite understand what Captain Stevens meant when he warned her not to smoke.*

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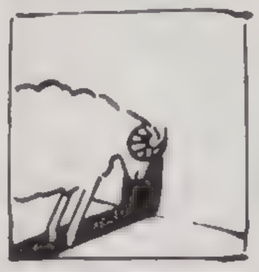
# HOROSCOPE

*(Continued from page 172)*

## Pisces
FEBRUARY 19–MARCH 20

An August you'll remember: a chapter in your life comes to a close. Your ruler, Neptune, is leaving impetuous Sagittarius to enter conservative Capricorn. Here's your chance to write a new chapter and make it unfold the way you want it to. The new moon on the 8th stirs your heart with a new love, and your mind, encouraging an important proclamation. The final four days, your dream-maker ruler, Neptune, makes your ideals real.



## Aries
MARCH 21–APRIL 19

The best of August—warmth, sunniness—brings out the best in you. Your natural compassion is aroused the 1st through the 13th with your ruler, Mars, passing through the care-for-others sign, Cancer. You sponsor someone in need the 9th, then commit to a cause the 11th. The 14th, an old flame appears—but don't play with this fire. Focus instead on a new love the last four days.

## Taurus
APRIL 20–MAY 20

With your ruler, Venus, in critical Virgo this month, August becomes a time of emotional evaluation. The major topic: is this relationship all it should be? Zero in on this aspect of your life—your job can wait. If the liaison is of any value, treat it that way. After the 20th, your confidence returns; the 25th, you can do nothing wrong at work, at play. Follow your instincts the 26th: perhaps follow through on what was initially a romantic whim.

## Gemini
MAY 21–JUNE 21

You might one day say of this August: it was just one of those things. Until the 28th, you skip through a series of adventures—each bursting, then passing like a summer shower. The source: your volatile ruler, Mercury, under the charm of social Venus. What you start on the 5th ends the 9th. What you pursue on the 17th evades you soon after. The full moon on the 23rd may throw off your better judgment. Still, there *is* light in August: the last four days favor the forging of a new plan at work.

## Cancer
JUNE 22–JULY 22

Sensitivity. It makes you special, but also makes you vulnerable. The first week, sarcasm plagues you and endangers good friendships. Best advice: cultivate sangfroid—at least until the 12th. A little emphasis on work ethic wouldn't hurt either—the 15th is an ideal day for launching a project. Relax with a loved one the 21st and 22nd. The 28th through the 30th, savor a delicious success.

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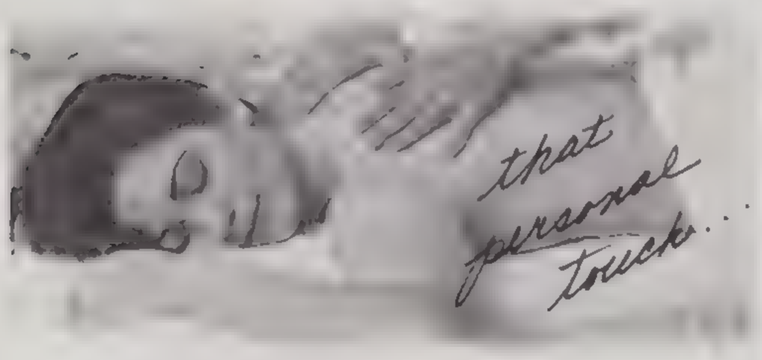


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# Anti-exercises

## Six basic moves that impair rather than improve your body

BY JUDY ALTER

To get ready for exercise or strenuous activity, you need to prepare muscles—to stretch tight ones, strengthen weak or untoned ones. Once muscles have been "readied," you can perform any activity; but time spent in doing warm-ups should always be useful and safe. Any preparatory exercise that isn't should be avoided.

A word about warming-up, which literally means to raise the body's core temperature from its resting level. Done for 30 seconds to a minute, any number of activities can raise core temperature. Pushing against a wall for 30 seconds can warm the entire body. Running softly in place for 30 seconds to a minute also can. The best warm-ups, like walking around briskly, are the simplest.

Readiness exercises are more than a warm-up and do more than just raise core temperature; they stretch and prepare muscles for activity and should never cause injury or pain—*always* a signal to stop exercising immediately.

Here, six specific movements to *avoid*. . .

1. Don't bounce. Bouncing, or pulsing, as some experts call it, does not effectively stretch muscles. The movement pathway of bouncing is up and down. The down part of the bounce does stretch muscles, but to carry out the command of "up," muscles contract—so 50 percent of the supposed stretch is *not* stretching! The continuous command—"stretch/don't stretch"—that this down-up movement gives to muscles can actually tear muscle fiber. Bouncing, in fact, is one of the major causes of muscle soreness because it tears the connective tissue holding muscles together. Not only is this painful, it also causes fluid build-up in muscle, producing the tight or slightly swollen sensation you feel the next day.

2. Don't lock/hyperextend Joints most often locked are the knees and elbows, which are structured for mobility—*not* stability. Locking joints during exercise gives a false sense of strength to limbs; this encourages you to use limbs in ways that place excess stress on the tendons and ligaments that hold bones together at the joint but don't have the power to shorten and lengthen during contractions and relaxations the way muscles do.

When knees are locked (or hyperextended), your bones press together in the joint in a way that often feels similar to teeth grinding. Excess pressure in the knee joints can seriously damage the cartilaginous pads between the leg bones. Locking the knee also transfers weight-bearing action from the bones and muscles of the thigh to the knee joint. Because the knee joint has no muscle to work, this reduces stretching and strengthening benefits.

Whether you have tight, loose, or average ligaments, you can and should learn to extend (straighten) your legs and arms without locking your knees or elbows. To practice feeling this unlocking: lock your knee or elbow to feel the stressful sensation of your bones pressing together; then simply relax and unlock the joint, but do not bend it.

3. Don't arch lower back or neck Most activities involving forceful or weight-bearing back arching should be avoided. Some experts believe that back-arching can force disc fluid to seep out, causing permanent harm. Because there are few pain-sensitive nerve endings in the discs or ligaments that run up the vertebral column, there may be no immediate sensation of pain during a back-arching exercise to signal the exerciser to stop.

Experts who advocate back-arching exercises believe that you can limber and strengthen your back in this manner. Those who say there are dangers in this type of exercise base their theories on case studies showing the harmful effects of back arching. In addition, bodies are so varied in structure that some people experience the destructive results of back arching—which leads to low-back problems—sooner than others.

Back bends—an integral part of yoga, gymnastics, and some parts of dance training—are a prime example of weight-bearing back arching. So are full waist circles—an example of forceful exercise that includes rapid bending backwards at the waist. Even an innocent morning stretch to remove the kinks of an awakening body needs to be performed carefully.

Few people are aware that the area in front of the lumbar spine (the low back) is held up *only* by muscle, and when abdominal muscles are not adequately toned, the lumbar spine has insufficient support. Then, internal organs in front of the lumbar spine press against lax abdominal muscles and strain the spine. Thus, to protect your low back, you need to have well-trained abdominal muscles.

Dropping your head backward can have a similar effect on the discs in the neck area of your spine. Your head weighs 12 to 14 pounds. When that weight hangs back passively, it can put pressure on neck discs; continued pressure can damage discs, causing fluid loss and permanent damage to their hydraulic cushioning. When the space between discs is diminished, muscles attached to vertebrae also are squeezed, causing dull, nagging pain. If these spaces are diminished even further, nerves can be squeezed, causing sharp, "hot" pain.

4. Don't swing Jumping jacks are an example of an exercise that swings the arms. The swing occurs by means of momentum and primarily affects ligaments in the joint; little or no muscle action occurs. The outermost part of the swing can have the same effect on muscles as does a bounce. In order for the limb to reverse direction, there often is an abrupt and not very controlled stop, as in arm and waist swings from side to side. This abrupt reversal can tear muscle fiber, causing muscle soreness the next day.

5. Don't exercise too fast Fast exercises for strengthening or stretching can have the same harmful effects as swinging movements. Fast stretching exercises can cause muscle tears when a sudden change of direction is required. Fast strengthening exercises can cause muscles involved to "grab" or suddenly bunch up. This doesn't strengthen the muscle, but tightens the already strong muscle section in a jarring manner. Muscles that are strengthened by abrupt contraction gain very little ability to act in a slow or sustained *(Continued on page 186)*

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# ANTI-EXERCISES

*Continued from page 182*

manner. When muscles are strengthened, however, by slow and sustained training, they can easily be called upon to do fast, abrupt actions. Fast sit-ups performed by women with weak abdominal muscles, for example, can cause pain or injury to weakened muscles that can't support fast movements—thus hurting rather than helping your body.

6. Don't overbend a joint Overbending, like locking, is especially stressful to knees and elbows because neither joint has any muscle. The range of "safe movement" of a knee or elbow is limited to where arm and leg muscles can control the motion and not beyond it. You are probably familiar with the severe discomfort you feel in your knees after sitting with your legs bent directly underneath you. That position should always be avoided. So should squatting with your heels off the floor.

One of the most potentially dangerous examples of overbending a joint is the deep-knee bend, which is intended to strengthen leg muscles, particularly the quadriceps (front thigh) but stresses the knee when the bend goes too deep. The action of a knee bend (or *grand plié* in dance) amounts to sitting down, buttocks toward heels. When your legs bend and your upper body remains vertical, the initial loss of control and the beginning of the challenge to the thigh muscles occur when your heels come off the ground. If the down-and-up action is done slowly *and* corrected to the spot where your thigh muscles *hold* your body weight, this exercise is beneficial and will increase ankle, foot, and thigh strength . . . but the movement must be slow and not too deep.

If the bend is too deep and goes beyond the spot where thigh muscles hold and control body weight, or if the body just drops down, which happens when the exercise is done fast, then knee ligaments suddenly and forcefully bear weight and can be strained. Or the sudden forceful pressure can tear cartilage and ligament between the bottom of the thigh bone and the top of the leg bones. (Football teams have successfully diminished the number of knee injuries of their players by eliminating deep-knee bends and "squat thrusts," which incorporate deep-knee bends, from their training program.)

Your elbow can be injured in a similar manner when doing pushups incorrectly. When you bend your elbows too much at the lowest point of the pushup, you've dropped below where arm muscles hold and control body weight; because arm muscles are no longer directly controlling the action, in order to get up, you have to heave or throw yourself to lift your upper body back up. Strained ligaments or muscles can result both from absorbing the sudden downward drop of the weight of your body and from the extreme effort required to heave your body back up.

Another exercise to avoid is shoulder stands. During a shoulder stand, the neck becomes overbent forward (the opposite of arching). Neither the discs nor the vertebrae are structured to bear that much weight by themselves in that position. ▽

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EDITOR'S NOTE: *This article has been adapted from "Surviving Exercise" (Houghton Mifflin Company) by Judy Alter, Ed. D., assistant professor of dance at the University of Wisconsin.*



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HENRY GRETHEL

# Letter from Italy: looking forward to . . . Fellini, fashion, *fritto misto,* and . . . sunset on Canal Grande

BY SUSANNA ZEVI VISCONTI

Here we are in August . . . with nice tans, appeased nerves—after a month of sailing secluded southern islands—and looking forward to a fall full of distractions to ease the transition to city life.

There's never been a better time in Italy. Plunge into the whirlwind of art, parties, and show business—go to Venice! The Veneto in autumn is all sweet, golden and warm. Try to stay at a friend's villa; after a day in the crowd, you'll sit in the garden at sunset, bathed in a rosy light, with the air scented with honeysuckle, the quietness perfect.

With an all new board of directors, all quite famous in their fields, this year's Biennale should be amusing. Chairman of the whole circus is architect Paolo Portoghesi. Aldo Rossi is in charge of architecture. The Festival del Cinema opens with a preview of Fellini's *E la nave va.* Imagine the crush at Harry's Bar! Stars and starlets, gays and straights, kinkies, dandies, and writers.

Also fun in Venice: Premio Campiello, one of Italy's two big literary prizes. Throw the books away but do go to the cocktail party on Hotel Danieli's terrace. You will meet the *tout* Venice: the complete *Who's Who* of the Italian bookish set plus millions of socialites. Another must-see: the sunset on Canal Grande—while the fete sparkles at your back, the sky grows deep blue, and the *palazzi* windows light up, reflecting on the water. After, stagger along with the others to Palazzo Ducale for the awards ceremony, stay two minutes just to see its beauty at night, then sneak away to dinner.

Milano is buzzing with design ideas, with many new things in store for our own homes. Maddalena De Padova's is a good practical approach. A beautiful, charming woman, she is one of Italy's big names in design and decoration, for some twenty years a manufacturer, and Italy's best architects design exclusively for her.

De Padova's designs this fall reflect new ways of living. "In our society, private life is continuously reduced; there's less and less time and space for the home as it represents private life in the traditional sense. I want to keep this in mind and take particular care of the home environment, especially since many jobs will be done at home, owing to computers. We'll live at home in a different way from the way we did."

De Padova's clients want simple-looking, well-made, yet conceptual pieces—pieces with a "sign," in the semiotic sense. For example: a bed with a chaise-longue-like bedstead in which you can read, work, and breakfast in the greatest comfort. Overall, the emphasis is on simplicity of design and high-quality materials. "Even fashion is going back to classical shapes, maybe revisited with a bit of humor" says De Padova. "What people want is certainty."

What else in Milan? The young and very attractive Cesare Mazzonis debuts as artistic director of La Scala, and set designer Umberto Tirelli mounts an extraordinary exhibit of Leonardo da Vinci's theatrical costumes. Tirelli seems tireless this fall: he's also sending his celebrated Visconti exhibit to Paris (a sumptuous show of stills, sets, and costumes from the master's films and operas), completing a book on the filming of the ballroom scene in Visconti's *The Leopard,* as well as designing sets for upcoming film *Un Amour de Swann* (from Proust's *A la recherche*) . . . with Jeremy Irons. And speaking of movies . . . Zeffirelli is wondering whether to do a big film on Brazil (imagine the dazzle!) or on great Florentines of the Quattrocento like Lorenzo il Magnifico & Co. . . .

Last and never least: fashion. As always, the Spring/Summer Collections mean a myriad of arty events. Parties hosted by the fashion superstars are without equal: oysters, Champagne, caviar, and flowers by the thousands lavished upon the very dressed-up crowd of celebrants.

Once you have done your duty—taken all the cultural-chic tours, pretended you've seen the Biennale, and this and that—you have the right to indulge in sheer pleasure where no one will catch you. Escape to "Italy minor," which

**Earthly joys: white truffles, heavy red grapes**

even Italians hardly know—and here are the ultimate autumn delights.

Le Langhe are the hills around Alba. By late September, their forests will be all shades of red, green, and yellow, and the vineyards—which produce some of Italy's best red wines—will be heavy with huge red grapes. Also in Alba now: the season of the white truffle. Just scouted out—by your own pig if you do-it-yourself—the truffle smells so heavenly it should be forbidden.

Le Langhe are very romantic—it's breathtaking when a road curls quietly around a hill and a castle emerges from the first light mist of the fall. There are some two hundred and fifty castles in this region, some guesthouses with ten to fifteen rooms each and exquisite restaurants.

A nice way to get acquainted with Le Langhe in truffle-picking season is a stagecoach tour that can be arranged for up to six people at a time for three or four days. Each day, you visit a different place, lunch at a farm and go back to a small castle for the night. Famous for their beauty and adjoining vineyards are the Castles of Barolo, Cinzano, and Grinzane. You can sleep and eat at each, and can always count on a *(Continued on page 196)*

HENRY GRETHEL

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# ITALIAN LETTER

*(Continued from page 188)*

huge room with a waxed wood floor, old country furniture, big, high beds with deliciously coarse and crisp old linen sheets and lovely piqué cover, and a maid who'll ask if you want a bed warmer.

As for the cuisine in Alba, it is the antithesis of health food and will make you growl menacingly and bite whoever next attempts to serve you boiled millet seeds with no salt and a pinch of parsley. Let's die a couple of years earlier, but let's not miss: *tajarin con fonduta* (hand-made, rough pasta with a sauce of fontina cheese, eggs, and garlic); *fritto misto alla piemontese* (breaded and deep-fried meat, brains, vegetables, and sweet croquettes. You'll faint); *agnolotti farciti* (hand-made pasta with a meat and *fonduta* filling), an unforgettable veal salad you eat only there (thinly sliced raw veal with pepper, lemon, and white truffles. You'll die); and a very delicate cheese called *tume marse* ("rotten" cheese) that's ripened in caves on cotton towels. And the wines: Barolo, Freisa, Dolcetto, Grignolino, Barbaresco. At their best now and full of vitamins!

Go to Bossolasco, an old hilltop village, where you should eat and spend the night at Ristorante Bellavista. One day in November there, every window had roses in full bloom.

Another place that can make you happy this season is Parma—where the wisdom, the values of the Settecento are still alive in the taste of the artisans, the quality of the products, the food, the wit, the elegance of the women. Rich in art since its founding in 183 B.C., Parma has a cathedral and *battistero* with Parmigianino frescoes, Antelami's twelfth-century marble bas-reliefs, Correggio's cupolas; Bodoni's 1771 handbook of lettering—to name a few pleasures.

Memories of the Farnese princes who ruled from 1547 to mid-1700 and Princess Maria Luisa d'Austria, wife of Napoleon, are still cherished here: everybody still speaks with a French "r"! Teatro Farnese, an early Baroque beauty all in wood has been restored recently, and there's a surprise in store: next winter, it will reopen after two hundred years with Claudio Abbado conducting an especially rare opera by Rossini: *Viaggio a Reims*.

Good restaurants in Parma to restore your spirits after the violent emotion of seeing the Antelami bas-reliefs: La Filoma on Via XX Marzo, Parizzi on Via della Repubblica, and out of town, La Buca di Zibello, with its excellent *culatello* (a special ham) and wines. Parma is the land of *culatello;* it simply cannot travel, and is as sinfully good as white truffles. You can also find it at Ristorante de Stendhal in Sacca di Colorno. Parma was immortalized in Stendhal's *Charterhouse of Parma*, one of the great romantic novels, which you surely know by heart and have grown pale over.

Less than an hour from Milan is another little paradise still uncorrupted by fame and people: the Oltrepo, behind the River Po. More primitive, less artistic than Le Langhe, Oltrepo has charm in the quality of the light, the beauty of its little hills, the patchwork of its excellent vineyards, tiny wheat fields, fruit trees, and flowers! You'll see beautiful old fortresses: Rocca Cicognola, Rocca di Stradella (all painted with frescoes), Castello di Montalto, with its lovely views from three hundred and sixty windows! Also, on the road from Broni to Rocca dei Vistarino, stop and have lunch at Valle and Canneto, a rough and simple inn where you'll eat game, polenta, and the best salami in your life. By the way, in case you think that after all this you'll return home fat, I challenge you to find a single overweight person in any of the places described. Marshmallow Fluff and candy bars fatten you, not pheasant and truffles!

***The Farmacia's toiletries: "must-haves" for centuries—like "acqua di gigli"—"lily water to fight flab"***

If you must go to Florence, be rich, spoiled, and pregnant. Apart from the obvious to-do's—the city's beauties are too famous to hint at—brace yourself with a nice cup of coffee and start your day at the two linen shops where the old families go: Sorelle Cirri and Sorelle Caponi. Their specialties are regal baby layettes—tiny bedsheets and piqué covers—towels, and knits all with matching pastel embroidery. The typical Florentine baby shirt—with scalloped embroidery around a ruffled collar—brings good luck to the newborn. And for you: a hand-embroidered silk nightgown, "For the First Night"—what they're called and made for—so beautiful and frail no husband will probably dare approach.

Lunch out of town at Le Caldine (in Mario, near Fiesole), a farmer's inn that tourists still don't know, where you'll eat under the shade of a pergola. Mother cooks, and daughters and daughters-in-law serve you Tuscan ham—aromatic and thickly cut, *finocchiona* (fennel-flavored sausage), and *crostini* (hot, bite-sized toasts with chicken liver, herbs, and tomato sauce).

Back in Firenze, go to the Farmacia di Santa Maria Novella. You'll want to stay for hours, but it's so expensive, escape before it's too late. Founded in 1400, the Farmacia still has the original furniture and recipes. It is run by the monks of Santa Maria Novella and offers toiletries that were fashionable centuries ago: "*Polvere per imbianchire le carni*" (powder that whitens skin); "*Acqua di gigli*" (lily water to fight flab); "*Carta d'Armenia*" (paper you burn to scent a room); "*Estratto per il fazzoletto*" (an essence to scent handkerchiefs) and also cosmetic vinegars, and colognes of narcissus, hay, melograno, and acacia. The most popular face cream is *idralia,* a medieval recipe including oil of snails.

After which . . . collapse at Il Caffè in Piazza Pitti, just in front of Palazzo Pitti: it's the radical-chic place with exquisite cakes, antique furniture, a big table where the local political set gathers, and a piano. You'll peer over your espresso cup through the twilight in Italy and wonder whether perhaps you've just had your own renaissance. ▽



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# Mind Health

## Men—balancing work & love... hypochondria's real appeal... "type A" five-year-olds?

**By Carol Tavris**

### TYPE-A TOTS

**Most people know the marks of "Type A" adults—a passionate drive to succeed, plus extreme impatience, irritability, and aggressiveness. Now, researchers are trying to trace the roots of Type A back to childhood. Karen A. Matthews, Ph.D., and Judith M. Siegel, Ph.D., recently observed the Type A pattern in nine-year-olds. "These children show the same competitiveness, impatience, and hostility that Type A adults do," Matthews said in an interview with Vogue. "They ignore their fatigue when doing strenuous tasks, they attempt to control the environment even when this is impossible, and they are aggressive in play." Their cardiovascular responses to challenging tasks—such as competitive computer games—show a much greater systolic increase than Type B's do. Type A's flare up fast. How soon does "Type A-ness" start? Ulf Lundberg, of Sweden's Karolinska Institute, has found Type A's among three- to five-year-old boys. (And you thought everyone was relaxed in Sweden.) Matthews thinks that Type A's are more likely made than born; studies of twins, she said, find no heritable component of Type A behavior. She suggests that Type A is established as a stable personality trait when children are between six and nine, a result primarily of parental and school pressures to achieve—without clear standards for what that achievement might be.**

### WORK AND FAMILY—A NEW BALANCE FOR MEN?

**I. Husbands and Housework**

As women have entered the work force in record numbers, they have found themselves with two jobs—work and family. Are husbands sharing that load more now? Basically, no. And many of the men who do spend time caring for their children and pitching in on household tasks seem to be doing so not out of love and support for their wives but out of dissatisfaction with their spouses.

Grace Baruch, Ph.D., and Rosalind Barnett, Ph.D., have conducted a three-year study of 160 middle-class families in a Boston suburb. Among their findings:

- Fathers' participation in housework and child care is *not affected* by their wives' employment. Men whose wives have outside jobs do not do more around the house than men married to full-time housewives.
- Mothers spend nearly twenty hours a week alone with their children; fathers spend little more than five hours a week.
- Only eleven out of 160 men took any responsibility for such "feminine" jobs as laundry and shopping for groceries.

The good news: the greater a man's participation in family life, the more competent and involved he feels as a father, and the less sex-stereotyped are his children—especially his sons. The bad news: the greater a man's participation in family life, the more likely he is to be dissatisfied with his marriage and with his wife's competence as a mother.

**II: Prisoners of Success?**

"I'd be more involved with my family, but I just don't have the time" is a familiar business-man's lament. But it's just not true, says Fernando Bartolomé, D.B.A., who is conducting research on the professional and private lives of executives. "Explaining family difficulties in terms of pressures of work doesn't hold water," he writes in the *Harvard Business Review.* "The time that most executives have available for their private lives is roughly equal to, if not greater than, the time they devote to work."

Bartolomé believes that true workaholics are the exception, not the rule. Most overworking executives are "prisoners of success"—they are not trying to escape through work but are in love with the rewards of their jobs. As a result, their private lives are often neglected.

But Bartolomé's explanation for male absence from family life is kinder than that of Baruch and Barnett, whose study implies that men don't *want* to spend time with their children or doing housework. Bartolomé thinks that men avoid domestic matters because *they feel incompetent* as husbands and fathers, that they have trouble talking about their feelings because they fear conflict at home, and that they tend to let problems slide with a "mañana" attitude. Many men, says Bartolomé, hold the incorrect belief that you can learn the skills to solve work problems but not the skills to solve family problems. In fact, he says, competence at marriage can be learned. The first step is to shed the fear that talking about important issues is too "disruptive" or threatening to the relationship, and the second step is to stop putting off to mañana what you can do today. It is never too late, says Bartolomé, to improve at being parent and spouse.

### THE SECRET PAYOFF OF HYPOCHONDRIA

**Hypochondria has a hidden agenda: it protects the sickly one's self-esteem. To test this idea, three psychologists at the University of Kansas—Timothy W. Smith, Ph.D., C.R. Snyder, Ph.D., and Suzanne C. Perkins—assembled two groups of women: one group of hypochondriacs (identified by their elevated concern about body functioning, frequent vague health complaints; and overreactions to a real illness) and one of non-hypochondriacs. All the women were to take a test of "social intelligence"—the ability to interpret the behavior of others and to act in an effective and appropriate manner. Before the test, half of each group was told that it would determine each individual's social IQ; the others were told that they would not be evaluated individually. Next, half the women in each group were told that "health has no effect on performance" on the test. The others were told that "poor health definitely disrupts performance."**

**The researchers found that hypochondriacs reported more symptoms of illness when they believed both that their social intelligence was being evaluated and that poor health would excuse low scores. Non-hypochondriacal women followed no such "strategic patterns" for symptoms; they reported the same number regardless of the situation. Hypochondria, the researchers conclude, is "self-handicapping"; it's a protective response to the threat of personal evaluation—as long as poor health can justify an unsatisfactory performance. The strategic use of symptoms may be a conscious, active process, *or* it may be unacknowledged self-deception.**

**These findings are of particular relevance to women who have feared evaluation of their abilities, and who hide behind the protective coloration of "little me" helplessness or a variety of psychological and physical handicaps. When these women cannot rely on these crutches, it should be noted, they walk just fine.**

### THE VALOR OF WOMEN

*On May 3, 1942, the U.S. submarine "Spearfish" was on a rescue mission at Corregidor, which had just fallen to the Japanese. Captain Ann Mealer, chief army nurse of the Malinta Tunnel Hospital, refused to leave, she said, "as long as there's a patient in the hospital." She knew she was signing her captivity warrant.*

*Many people who oppose women in the military say, "If women are captured, they'll crack." Well, the fact is, American women have been prisoners of war, and their experiences have much to tell us about the endurance, strength, and valor of women. Eighty-one women stationed on the Philippines—including Capt. Mealer—were incarcerated by the Japanese from 1942 to 1945.*

*Their courage has been all but invisible to the public, and even to the military. It wasn't until 1982 that Lt. Col. Madeline Ullom, retired, testified to a Senate committee as women POWs fought another battle—for recognition and benefits from the Veterans Administration. The surviving POWs were honored publicly last April on POW/MIA Day in Washington DC.*

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# Money

## Becoming partners in work *and* love... Your IRA—are you making a profit?... the new manners of money

**By Lisa Gubernick**

### IRAs—HOW TO FIND YOUR BEST DEAL

**You may not have to pay anything to open your Individual Retirement Account—or you could be charged hundreds of dollars, depending on the investment you select. Many banks, brokers, and insurance companies boast high yields—but their fine print may reveal an array of fees that can wipe out much of your initial profit. The most expensive IRAs are the self-directed accounts offered by stockbrokers and the annuities handled by insurance companies. With a self-directed IRA, you choose the stocks and bonds for your portfolio while paying up to $50 to open the account, a $50 annual service fee, plus commissions for buying and selling your holdings. At one major brokerage, for example, if you made a single transaction the year you opened an IRA worth $2000, you would need nearly a 10 percent return just to break even.**

**In an annuity, your investment compounds for a specified period of time (usually until retirement), after which you receive monthly payments for life. Most companies offer alluring rates—and fees that gobble more than 10 percent of your deposit the first year. While that percentage decreases over time, the various fees diminish the investment's yield significantly.**

**If you're thinking about putting your IRA in a mutual fund, Robert Krughoff, author of *The IRA Book* (Center for the Study of Services), warns that many funds charge 8.5 percent commissions—that's $170 for each $2000 investment. "But cost and quality don't necessarily go hand in hand," he says: one of the top-rated funds, Fidelity's Magellan Fund, charges 3 percent.**

**Banks, savings and loans, and money-market funds rarely charge fees to open or to maintain accounts, but a few of them are now exacting "surrender fees" up to $50 when you take your money elsewhere. "There are plenty of institutions that charge little or nothing," says Krughoff, "so it pays to shop around."**

### COUPLES IN BUSINESS—PUTTING ROMANCE TO WORK

*Starting a business, for a couple, is an essentially romantic project—with a spouse, one imagines, even workaholism could be fun. More and more spouses are combining personal and professional commitments: in 1980, husband-wife teams operated almost 750,000 unincorporated businesses, up from about 560,000 in 1977.*

*But romance has its limits, and the emotional ties between couples make it particularly important to be businesslike about writing a contract—called a "partnership agreement"—outlining each partner's tasks and responsibilities, according to Charlotte Taylor, author of "Women and the Business Game" (Venture Concepts Press). "Setting up a structure with defined areas of responsibility is especially important when business partners also have an intimate relationship," Taylor says. "It's critical to separate business roles from personal ones."*

*Ardis Burst, who owns a marketing firm with her husband, agrees. "Having everything on paper takes the business out of the emotional realm," she says. "When you argue, there's no underlying worry that one of you is going to take the money and run off to Acapulco."*

*In addition to defining each partner's separate responsibilities, a contract should spell out the decisions you think you should make together; this is done by setting a "dollar limit" on the steps that one partner can take on her own, says Taylor. Below that limit, couples "shouldn't have to waste time and energy deciding everything together," she adds.*

*Once you've agreed on how business responsibilities are going to be divided, you can use those choices to help you figure out how to allocate ownership; even private corporations have shares that must be distributed among the owners. Most couples wind up dividing the business's shares evenly, whether or not the partners' contributions are equal. For couples who want to be more exact about the relationship between their labors and their rewards, there are several factors that can be used to calculate precise proportions for ownership: who came up with the idea for the business, the start-up capital, the client list; and the "sweat equity." "Who's going to be the working person, and what kind of salary is she or he giving up to take on this responsibility? That should be considered as capital contributed to the business," Taylor says. "If choices are made by informed decision and not by default, there's less room for any residual resentment over who's doing what and how much it should be worth."*

*There are times when the wife gets the major share. When Irene Cohen and her husband incorporated her personnel agency nine years ago, they agreed that she should retain control of the business. Why? "I started it," says Cohen, who is also president of the Women Business Owners of New York. "This is a business and we both know to treat it as a business."*

*The contract—as unromantic or unnecessary as it may seem—also serves to protect your financial interests against the possibility that your marriage, and your partnership, might dissolve. "Unlike other marital assets, which remain intact no matter how long you argue, a business has a life of its own; it can go down the drain while partners quarrel," says Charlotte Taylor. The best protection for both of you is to write an "escape clause" in the agreement. Then you would have a prearranged time period to negotiate the disposition of the business. Taylor recommends that you give yourselves a month to straighten everything out; but a large, complex business might need more time.*

*Though some people may feel at first that asking for a contract implies that you don't trust your partner, this is not the case at all. Whether you're starting a business with your husband, your lover, or your friend, the same basic principle applies: the good feelings that brought you together are preserved by thinking through—and writing down—what your business relationship is going to be before you open your office doors.*

### HAVE BONUS, WILL TRAVEL

In an effort to engender passenger loyalty, most major airlines have launched frequent-flier promotions that benefit the occasional traveler as well as the 100,000-mile-a-year continent-hopper. Premiums range from rental-car discounts to round-the-world tickets for two, and the best part is that most corporations allow their employees to take credits they amass on business trips for their personal use. Bonus requirements vary from airline to airline, but most award passengers who have flown 10–12,000 miles (two coast-to-coast trips) with a free upgrade of coach tickets to first class. If you want to pile up mileage for bigger and better bonuses, most airlines allow you to accumulate credits for a year—but check the fine print on your application. For those who spend as much time in the air as they do on the ground, frequent-flier rewards are remarkable. PanAm offers two free, fly-anywhere, round-trip passes to passengers who log 100,000 miles. Travelers who make it to 175,000 miles get two passes for thirty days of unlimited travel. To join a frequent-flier program, most airlines require only that you fill out an application; some charge a fee.

### THE DATING GAME—WHO PAYS?

**All across the country, there are seminars on women and money. And at most of them, the same subject comes up almost immediately: dating, and who pays. It's a bit astonishing that sophisticated, accomplished women do not tire of discussing what might seem to be a high-school anxiety—but it's true. Many women are shy about the financial aspect of courtship, and why not—very few women grew up taking boys to the movies.**

**Letitia Baldrige, who revised and expanded *The Amy Vanderbilt Complete Book of Etiquette* (Doubleday), now at work on a book on corporate manners, thinks that where dating is concerned, good manners are simpler than we think. "If a woman asks a man out, she should pay," Baldrige said. "Whoever takes the initiative should pick up the check, regardless of sex.**

**"If you're doing the inviting, it's simple enough to say that you're treating, or 'Let's go Dutch'—which is just what to say when you're asked out and the subject hasn't been broached," Baldrige continued. "That gives him the opportunity to offer to pay—or not—and you know where you stand."**

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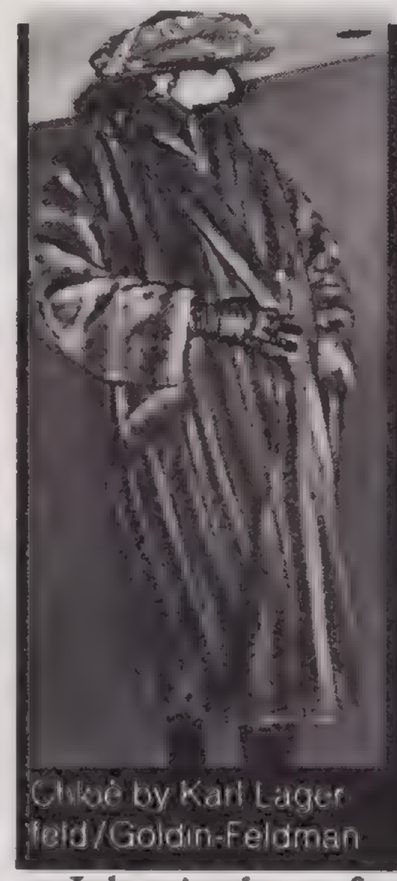
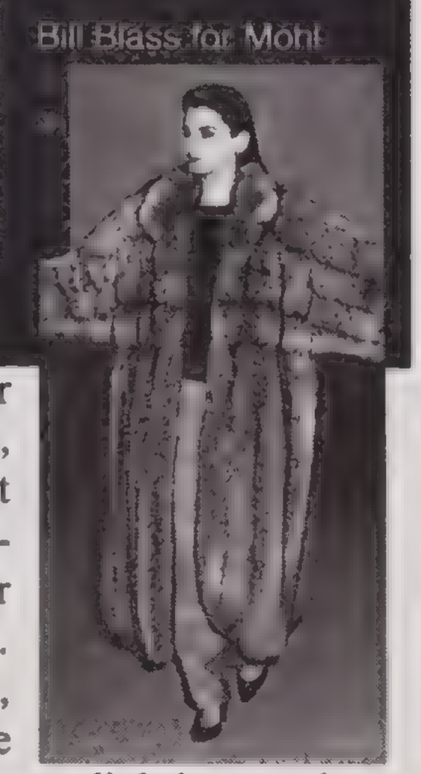
# fur

What you noticed first, in every collection, in every fur type: an unmistakable change in scale—the prevalence of big, generously proportioned coats that adapt the look, the feel, the luxury of a man's overcoat to fur. The second change: in length—all over, the predominance of beautifully proportioned 7/8 lengths. This season, they took on real style, real dash. And, there were more than a few of them—over and over, they kept coming and coming and coming.


Chloé by Karl Lagerfeld/Goldin-Feldman

Perry Ellis/Alixandre


Bill Blass for Mohl

Perhaps the most thought-out collections—that have the most finish—were those closely related to the fall ready-to-wear collections of the designer involved—as at Bill Blass who designs for Mohl Furs, Oscar de la Renta for Wagner, John Anthony for Karabelas, Yves Saint Laurent and Perry Ellis, both for Alixandre, as at Galanos Furs and at Ralph Lauren in his collection for Birger Christensen—all designers closely associated with their fur collections. Below, the strong points, the news . . .

Key to the season's bigger proportion: a new, broader squarer shoulder line. Clearly, it's the starting point for the best shapes in fur now. These slightly oversized coats, taking the new shoulder line—and especially in the longer-haired furs—were the coats to watch: in abundance at Revillon and Bill Blass; the extra-long (52-inch!) silver fox greatcoat at Chloé (for Goldin-Feldman); a squirrel-paw greatcoat with a huge sable shawl collar from Galanos; Grosvenor's big, wide-sleeved mink. The biggest coat ever—in Jeffrey Banks' men's collection: his extravagantly scaled fisher steamer coat. It set a standard for size! Even Ralph Lauren who, in general, emphasized narrower shapes, went big with an oversized fox greatcoat. And, they all looked best—newest—with proportionately bigger sleeves—wide, "T"-shaped, rounded, swirled, with roomy armholes for "slide" and many with big, longer face-framing shawl collars.

Bill Blass for Mohl

**In this season's fur collections, real changes to watch –in shape, in scale, in built-in luxury...**

Andre & Lisa Bisang for Tepper

The new 7/8 lengths were omnipresent. If you're going for a fur now, its the length that looks new, racy. In a season of trousers and lean, short skirts, its versatility stands out. And the 7/8 was done in every conceivable *(Continued on page 204)*

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Here you see the long hair fur
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Photograph: Skrebneski. Fur products labeled to show country of origin.

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# news: the excitement of animal prints... the perfecting of new dyed colors, patterns

# fur

*(Continued)* fur type: from zebra-striped sheared beaver to the almost out-of-reach luxury of sable. Another new length to watch: the tiny, ultra-short fur jackets, meant for dinner, for evening dressing. Those in Geoffrey Beene's collection for HBA (mink with satin neck-bows, with big, crystal fox sleeves) and the cropped "shoulder-warmers" from Perry Ellis for Alixandre were worth noting for their charm.

Every season there are long-haired furs; but this season, they were a focal point: this was where the news—the impact—was. Best: all of the foxes—showy, glamorous—crystal fox especially. Also: a distinct luxurious element, in thin, elegant "perishable" furs like Russian broadtail and ermine.

What made the long-haired furs and the foxes different—outstanding—this season: the extraordinary richness of the colorings. Many were dyed—beautifully—dark Finnish raccoon brightened with "black cloud" markings; crystal-dyed fox. There was an exceptional design effort too: light and dark markings used to best advantage as part of the fur design.

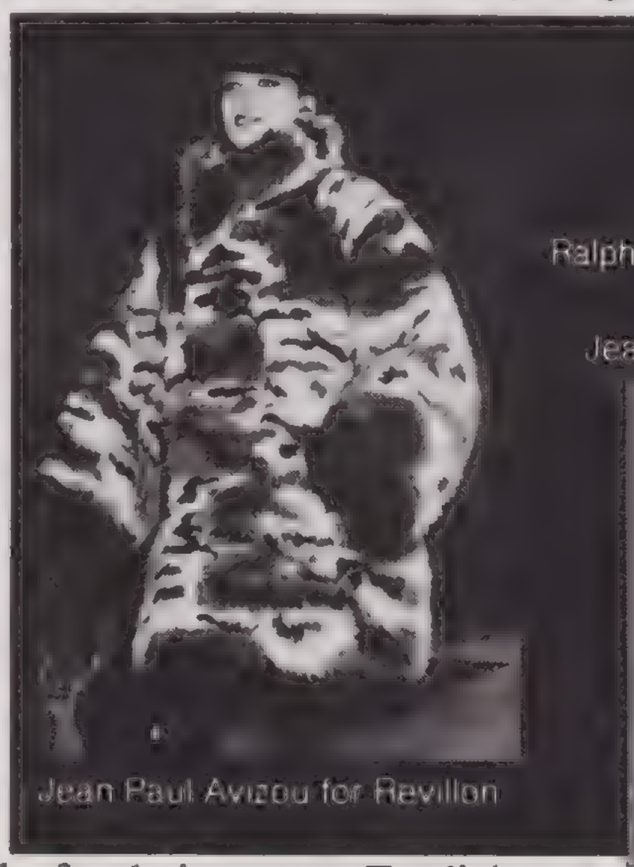
What else attracted attention: the large number of beautiful dark grey tones. And, the surprising amount of white. While white looked best in small evening jackets, there were also a few full-length white coats—at Galanos, Perry Ellis, John Anthony and Anne Klein. It provided a touch of the entrance-maker—the "movie star" glamour of fur.

Another key factor: a distinct sportswear bent: blazers, peacoats, ponchos, all in fur. Best examples: Oscar de la Renta's natural raccoon blazer and dashing Finnish raccoon poncho-coat; a nutria-lined/lapeled glen plaid hacking jacket from Perry Ellis; Ralph Lauren's flannel-lined raccoon poncho and nutria sweatshirts.

Fur-lined and reversible coats were also in evidence in almost every collection—in leather, poplin, wool, reversing to a variety of sheared furs and to mink. Two of the standouts were from Andre & Lisa Bisang for the Tepper Collection: their leather stormcoat and covert trenchcoat both lined in sheared beaver. The ultimate reversible—the showstopper at Galanos: golden sable on one side, lunaraine-and-pastel chevron-patterned mink on the other.

More news: renewed interest in fur combinations—the accent of a contrasting fur collar, cuffs, on fur coats, jackets .... fur layering, as at Fendi (a weasel vest over an ermine jacket, with a Russian sable coat) .... the charm of fur trim —as in Ralph Lauren's long cashmere cardigans with mink and sable trim, in Perry Ellis's mink-collared dinner sweater ...

Ralph Lauren/Birger Christensen


Jean Paul Avizou for Revillon

Jean Paul Avizou for Revillon

And, there was news in the many decorative and intriguing patterns worked out in fur—from stenciled paisleys to dyed stripings, some even worked out by computer!—to the snap of witty animal prints—everywhere. These added a decorative turn to the season and are most appealing when the shapes themselves remain classic.

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# challenge

## *Given the chance, the eight women in the U.S. space team are proving up to the job*

*Astronaut Rhea Seddon "lifts" astronaut Robert L. Gibson in zero-gravity training.*

We have all witnessed the event: an American space ship taking off from Kennedy Space Center amidst a roar of engines and a blast of smoke. The scene resonates with male imagery; but when the space shuttle STS-7 went up in June, there was a welcome twist: Sally Ride—thirty-two, with her Ph.D. in physics, her reputation as a top-ranked tennis player, and her endless determination—became America's first woman in space. Seven other women astronauts (they, along with seventy men, comprise the NASA astronaut team) are also in the space-shuttle program; astronaut Judith Resnik, thirty-four, has been assigned to a mission next year.

As with so many other women's "firsts" looked at in retrospect, the surprise is not that women are physically capable of the tasks but that they were absent from the field for so long. In 1978, the first six women were brought to the Johnson Space Center in Houston. After a year of intensive training and evaluation, all emerged as mission specialists—or full-fledged astronauts. In 1980, two more were chosen.

"It's still remarkable to me that we're here," says Mary Cleave, who holds a doctorate degree in civil and environmental engineering and had a pilot's license before she had her driver's license. At age thirty-six, she marvels at the options now open to women. "I heard about the job and said, 'That's for me.' "

If anyone qualifies for the "superwoman" moniker, it is these eight. "You have to remember that they were chosen for their intelligence and scientific skills," says John Lawrence of NASA. "But they have to pass a physical exam, and be responsible for staying in good shape on their own."

Staying fit and healthy is important in any job. Many of the astronauts run or play racquet sports, several swim. Mary Cleave lifts weights—"My legs were strong from hiking a lot, but I didn't have much upper-body strength. Pushing a pencil doesn't give you muscles."

Even in the confined quarters of the space shuttle, the astronauts find room to exercise. At zero gravity, no normal stress is placed on muscles—they can begin to atrophy *within days*. To prevent loss of muscle tone, astronauts strap themselves onto a treadmill and run for fifteen or twenty minutes. During longer flights, lack of activity can cause a drop in potassium and calcium levels—a problem handled with food supplements. Implication on earth: Extended inactivity can weaken muscles as well as bones (partly owing to the drop in calcium) relatively quickly.

Zero gravity is a great equalizer of men and women since it takes agility and coordination—not power—to deal with weightlessness; but outside the living quarters of the space craft, it's necessary to don spacesuits—and maneuvering while wearing them can be difficult. Hands and upper arms—a woman's weak spots—quickly get tired. Says one NASA official: "Working inside the pressurized gloves is like constantly squeezing a tennis ball." Anna Fisher, a thirty-four year-old M.D., works out with rubber balls and spring-loaded grip devices to improve her hand strength. Several others do resistance exercises with weights.

Workdays for the astronauts are long, often exhausting. The scientific projects are complex, but part of the training is basic survival: how to make a water entry from a parachute, set off flares, and be rescued by helicopter. The women proved themselves unflappable.

Very few changes were made in the shuttle program to accommodate the women. Spacecraft seats are now adjustable to women's generally shorter legs. Moisturizer is a necessity in the very dry air of the space capsule, and flight kits can be stocked with skin conditioners and makeup.

When you're conquering a new frontier, it's vital to be a team player; but, as one of the women admits, "We'd all like to get a ride on that shuttle."

*Pictured below left, astronaut Bonnie J. Dunbar prior to a familiarization flight on a T-38 jet trainer aircraft. Right, astronaut Anna L. Fisher floats inflight aboard a gravity-free NASA plane.* NASA






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# My life as a confidante

## *The real pleasures of friendship with other people's children*

**BY SUSAN JACOBY**

During the past two years, I have bought dozens of baby gifts for friends who, in their late thirties and early forties, are now as engrossed in breast-feeding and toilet-training as they were a decade ago in building careers and sampling the pleasures of the wide world. At the same time, I have become more involved with the teenaged children of older friends who gave birth in their twenties, according to the timetable of an earlier generation.

At thirty-seven, I have no children of my own and, for a number of reasons, am unlikely ever to become a mother. But I find that I want and need closer contact with children of all ages—as a caretaker, teacher, adult confidante, and friend—than I ever did in my twenties. One of the greatest pleasures of my middle years has been the discovery that this newly emerging emotional need of mine is not only a boon to my friends (who need someone to give them temporary breaks from their parental responsibilities) but an important source of support for their children.

Children—especially those who are passing through the turmoil of adolescence—need contact with a variety of adults who are not their parents or grandparents. They need to see models of adult lives different from, as well as similar to, those of their parents. Sometimes they need advice from a responsible adult whose judgment is not swayed by the passionate emotions of parenthood. They need to know that the adult world is not hostile territory, that intimacy and caring exist outside as well as inside the walls of a childhood home.

What adults need from children is equally important—a way to enter a new stage of growth characterized by commitment to teaching and helping the next generation. Erik Erikson, in his seminal work on the human life cycle, attached the label of *generativity* to this stage of adult development. In Erikson's view, generativity followed intimacy—the search for a loving union with another as an alternative to isolation—as one of the crucial issues of adult life.

There are people who do not appear to have any generative needs, but their growth seems stunted in some inexplicable—and profoundly sad—way. I can hear the howls of protest from aggressive proponents of "child free" (as in "roach free" and "dirt free") living but, nevertheless, I believe there is something askew in the emotional makeup of adults who devote enormous energy to propagandizing against parenthood, who resent paying taxes for schools, and who push for laws to keep children out of desirable apartment buildings.

If the need for generativity is not satisfied by having children of one's own—and I do not, obviously, believe everyone ought to be a parent—it expresses itself in other ways. In my life, the first indicator of this change was a desire to teach, and I took on the job of organizing a college journalism course simply because I wanted contact with young people. When I was a student trying to figure out how to begin my professional life, one teacher played a significant role in setting me on the right path—and I hoped to be able to provide similar help for my students.

During this same period, my friends' children, most of them teenagers, began to discuss their hopes and fears with me. Some of their approaches were oblique; others were direct appeals for advice. I suspect that their adolescent need for adult (but non-parental) guidance coincided with my greater receptivity to the needs of the young.

When teenagers began to seek me out as a confidante—either in my role as a teacher or simply as a sympathetic adult—I was flattered. I was also aware that there is a fine line between guidance and interference—the sort of intervention that might be construed as a usurpation of parental prerogatives.

It's one thing to take care of a three-year-old while her parents slip away for a long-awaited weekend alone: The parents are eternally in your debt; the child enjoys being spoiled; and you get enormous pleasure from devoting yourself to a bright, engaging little girl—a little girl who will be returned to Mommy and Daddy on Sunday night. It's quite another matter when a friend's sixteen-year-old daughter tells you she is planning to make love with her boyfriend and asks if you will take her to your doctor to be fitted for a diaphragm.

When Sarah (not her real name) came to me with her request for help in obtaining contraceptives, I was thrown into deep confusion. Her mother was not a close friend of mine but she was more than a cocktail-party acquaintance; I knew her well enough to feel that she would respond with great understanding to her daughter's confidences. I asked Sarah why she had not gone to her mother, and she replied, "I know Mom wouldn't be shocked, but she would be worried. And I feel sex should be something private—it's not an experience you share with your parents."

Her argument made a good deal of sense to me, partly because I do believe sexual decisions ought to be private (especially if a girl is mature enough to think about contraception in advance) and partly because I am aware that even the most liberal parents might be unnerved if confronted with direct evidence of a daughter's emerging sexuality. On the other hand (as good parents know, there is *always* an "other hand"), I wasn't at all sure how I would feel if she were my sixteen-year-old child. I urged her to confide in her mother, but I also told her that if, after several days' reflection, she still felt unwilling to do so, I would phone my doctor, explain the situation, and provide her with a referral. She did tell her mother and her mother took her to her own doctor (which is exactly how I thought she would react).

When her mother *(Continued on page 213)*

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# FRIENDSHIP & CHILDREN

*(Continued from page 211)*

and I discussed the subject, we agreed that Sarah's real question was not whether she should have sex or how to obtain a diaphragm (she could have gone to a free clinic without telling anyone) but whether she should talk to her mother. I had, in effect, served as a go-between—and it was deeply gratifying to feel I had played a constructive role in an emotionally delicate situation. When I was growing up, the generation gap was so wide that I would never have considered discussing sex with any older woman.

"Mentor relationships"—such as those involving teachers and students—require an equally delicate balance between guidance and interference. Adult mentors derive many of the same emotional satisfactions from guiding their young protégés as parents do from helping their children—and, like parents, they are vulnerable to disappointment if the young reject their values. In fact, mentors may be especially vulnerable to this sort of disappointment because they were "chosen" by the young for their values—precisely because they represented an alternative to parental values.

In my first year of teaching, I became extremely attached to a young woman who was my best student and who was experiencing a profound conflict between her ambition to become a journalist and the expectations of her close-knit, extremely traditional Italian-American family. Francesca (not her real name) had battled the disapproval of her parents in order to become the first girl in her family to go to college. (They believed in educating sons but not daughters.) At twenty-one, she still lived at home and was constantly compared to the other young women in her neighborhood who had married straight out of high school and were already mothers.

What Francesca wanted from me was not only professional counseling but insight into an entirely different kind of life—the life of a woman who had lived alone for much of her adult life, always supported herself, and enjoyed both the social freedom and the pursuit of ambitions denied to women in the culture of Francesca's childhood. What I thought I wanted was the satisfaction of giving Francesca the strength to stand up to her family and fulfill her own potential. What I really wanted, though, was for her to become like me—to move out of her family's home, to live alone, to become thoroughly independent.

Fortunately, I had the sense to visit Francesca in her home, where I saw her deep love and need for her family. (On the college campus, I had only seen her desire to join the wider world.) So I stopped advising her to apply for jobs in faraway cities and told her to concentrate on possibilities within driving distance of the New York neighborhood where she grew up. And I stopped suggesting that if she wanted a career, she should put marriage out of her mind until her late twenties.

Today, at twenty-four, she has a job on a suburban newspaper—not as good a job as she would have landed had she been willing to move five hundred miles away from her family, but a job that allows her to maintain familial attachments while pursuing her own goals. She is getting married next month, and her parents are pleased because she is marrying an Italian-American. However, he is a man who—unlike her male relatives—is proud of her writing and doesn't see any reason for her to stop working when they have children.

I believe I helped Francesca forge a personal compromise between capitulating to unreasonable family pressure and making a break that would have left her an emotional orphan. However, I feel certain that my influence would have been destructive had I tried to impose all of my own values on her. Being a "role model" is fine, but a domineering mentor is no better than a domineering parent.

It's up to adults to establish boundaries between guidance and interference, because young people—even those of college age—are apt to be uncritically enthusiastic about the first older friends they make outside their families. Such friendships at their best, though, belong to the rare category of social transactions in which everyone emerges a winner.

Parents benefit from the realization that they are not alone in the task of caring for, and caring about, the next generation. Children gain the knowledge that there are sources of support outside their families—an assurance that is increasingly important in a society with a high divorce rate. And those of us who do not have children of our own experience a portion of the satisfaction that accompanies successful parenthood—the feeling that our own experience is meaningful to those who must eventually take our places.

My former student recently wrote me a note in which she said, "I can't tell you how much your friendship has meant to me during these most difficult years of growing up. I hope that when I have a daughter, I'll be able to pass on some of the things I've learned from you." Who, after reading such sentiments, would ever wish to be "child free?" ▽

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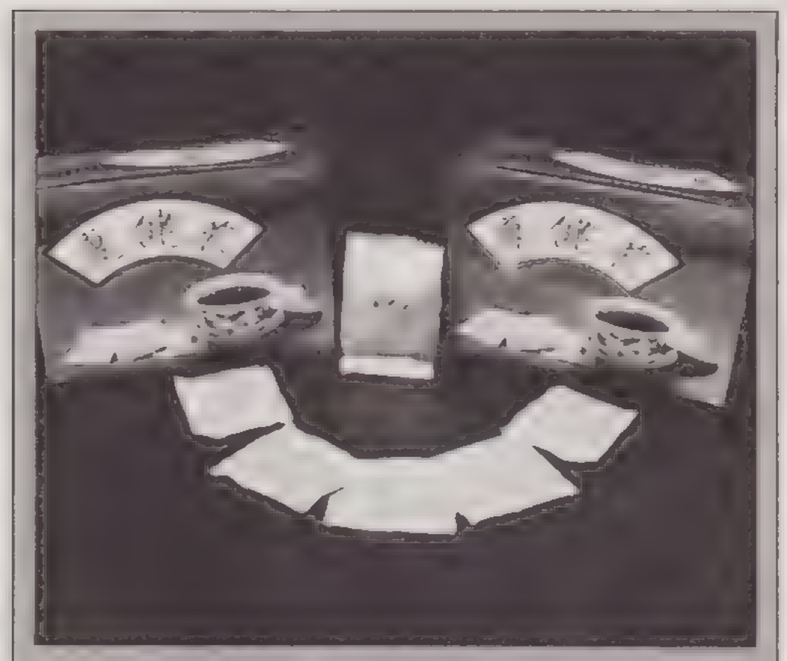

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BEAUTY NOW

# self-image

*Here, fast tips for keeping up your appearance*

A busy woman's most time-consuming chore: keeping nails as neat and well groomed as the nail *above*. One help: nails' condition. "Very dry nails should be treated with a mender to keep them from chipping," says manicurist Rosalinda of Rosalinda's, NYC. "Very weak nails should be wrapped." Other quickies: File *with* the shape of the nail; *never* take too much off sides (weakens nails). To keep cuticles neat, work hand cream into them every night; *gently* push them back every few days. If you have particularly dry cuticles: use a hot-oil treatment every so often.

Neat, easy looks: white polish, such as Marcella Borghese's Alabastro, brushed on nails or just along tips; top with pale, translucent color . . . New nail enamels that claim *really* to last: Ultima II's new Advanced Formula (six to seven days) or Andrea's La Physique (a minimum of three). For fast touch-ups, repairs: have on hand a complete nail system that includes cuticle remover, base, and top coat. (Options: Vidal Sassoon's, at their salons only; L'Oréal's Nail Méthode; or, for a desk drawer/travel size kit, Pupa's mini contains everything you need to do nails—anywhere.)

## A good appearance doesn't require hours of preparation. What it does take: organization and dependable shortcuts . . .

**HANDS'** thin skin requires special attention. Working lotion into hands/cuticles every night is a good habit; besides keeping skin soft, it "stretches" a manicure. Look for hand/body moisturizers in easily absorbed formulas (Soft Sense Skin Lotion is one). . . . Special treatments for problem hands: Almay's Therapeutic Benefit Hand and Body Lotion . . . or Taylor Pure Honey Hand Care Masque—to apply from elbows to fingertips. Call La Costa Products International (800) 854-6666, in California (619) 438-1434.

**For healthy feet,** alternate high-heeled shoes often with flats, crepe-soled shoes, and athletic shoes (such as Foot-Joy's) . . . Few women have time for frequent pedicures; but keeping feet soft and smooth also helps keep them healthy. Fast caring: Trim toe nails, push back cuticles right after bathing (it's easier). Use a stone or file (such as Foot Dresser by Diamon Deb) to smooth rough spots. Finish with a moisturizer (just for feet: Swedish Clover Föt Balsam) . . . Extra luxury: a foot massager offers combinations of heat/whirlpool/vibration; from Oster.

Which makeup products do women rate as "most valuable"? Blushers and eyeshadows outscored the old standbys—lipsticks—according to a recent Chesebrough-Ponds survey . . . Quickest makeup application: brushing the same mauve, pink, Burgundy color used as blusher across lids and browbone. To help makeup last, Kathryn Klinger, president, Georgette Klinger, Inc., suggests, "Don't use much moisturizer under foundation; it causes it to 'melt.' " . . . Pick-up for busy women before an evening out: a special facial, makeup application, and hair comb-out, all in only one hour: at Georgette Klinger salons.

**Finds** For active women: a compact, lighted mirror (Clairol) that swivels, has regular/magnifying, day/night settings. Instant refresher: Noxzema Antiseptic Skin Cleanser cleans excess dirt, oil, doesn't overstrip, can be blotted over makeup to give skin a "lift." Thorough, fast makeup removal: Pond's Essential Cleansing Lotion and Makeup Remover. More time-savers and a fast, fun read: *The Beauty Editor's Workbook*, by Felicia Milewicz and Lois Joy Johnson (Random House).

Jeffrey Pedersen Makeup, Paul Gobe

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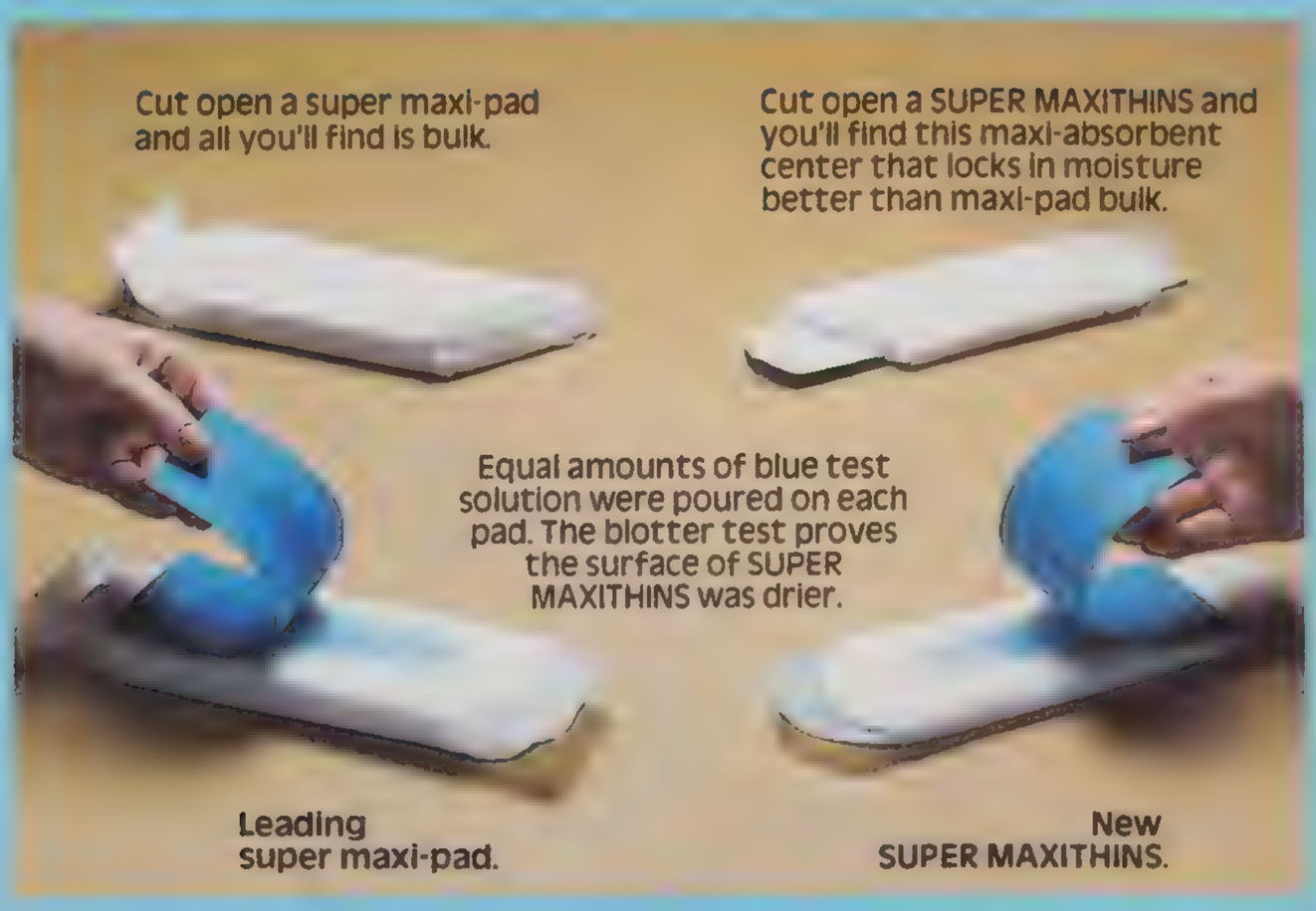
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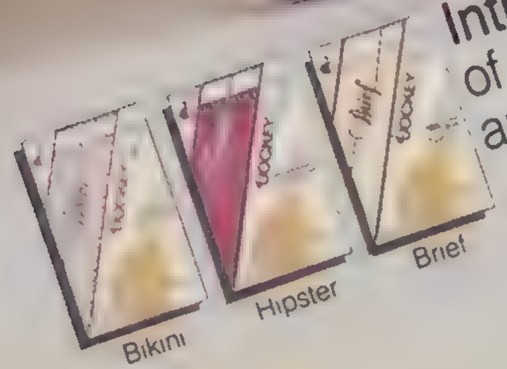


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# VOGUE HOLIDAY PREVIEW

## 1983 CATALOGUE COLLECTION

**I. Magnin**

1 Prepare for the holidays I. Magnin style. Begin your subscription to Reflections® with our gift-packed Christmas issue—an extraordinary collection of personal luxuries for everyone on your list, from fabulous designer fashion to gourmet indulgences. Then, throughout the year, six more editions: four fashion, two seasonal sale. Experience a new standard in shopping at home. $3.00(1A $6.00 U.S.territories*)

**Saks Fifth Avenue**

2 Now, Saks Fifth Avenue presents all there is of fashion, beauty and elegance for the home between the covers of the season's most exciting catalogues. Discover the special delights that await in our *Christmas Catalogue*... gifts beautifully personalized and otherwise in our *Pre-Holiday Gift Book*...and fashions for holiday and resort and so much more in our *Holiday Cruise Catalogue*. All three...$5.00

**Lord & Taylor**

3 The 1983 Lord & Taylor Christmas Book, filled with surprises and pleasures to welcome the holiday season. Our annual celebration of fashion, decorations and amenities for your home—many exclusively ours—selected just for you. $3.00

**Neiman-Marcus**

4 Shop by mail in the comfort and convenience of your home with the world-famous Neiman-Marcus Christmas book. The 1983 edition is full of exciting fashions for wearing and living, unique gifts, accessories and gourmet treats—plus Neiman-Marcus-style surprises. Mails in early October. $3.00

**Bergdorf Goodman By Mail**

5 The legendary Bergdorf Goodman is at your fingertips...when you subscribe to the catalogue series. Each issue features the unique fashion point-of-view and finely edited collections that have made Bergdorf a renowned arbiter of style. Be a part of the cachet...that is Bergdorf. One year subscription. $5.00

**Bonwit Teller**

6 Bonwit Teller packs its famous Christmas Catalogue with imaginative gifts as well as some of the world's most beautiful and exciting fashions. Incomparable shopping! $3.00

**Grosvenor Canada**

7 Fall/Winter Fur Collections 1983-84. A full-color brochure from the legendary Canadian furriers. A beautiful collection of irresistible Grosvenor furs that any woman will be proud to own. $5.00, applicable to purchase.

**Marshall Field's & Christmas**

8 Marshall Field's and Christmas, an American tradition for 131 years. Bring fashion and beauty into your home with our 1983 Fashions of the Hour. Available in mid-October. $3.00

**Fortunoff, the source**

9 For the most beautifully rewarding gifts, go straight to the Source. Fortunoff's sumptuous Holiday Collection, is packed with an enormous selection of brilliant jewelry and silver, all at Fortunoff's exceptional prices. Shop Fortunoff on Fifth Avenue...by mail. Available November 1. Catalogues for one year. $2.00

**hudson's**

10 Bringing Christmas to you in a spectacular, full-color catalogue featuring our irresistible new Santa Claus for 1983. And a generous celebration of extra-special surprises for your family and friends. $2.00

**Cartier**

11 "The Fine Art of Cartier." 48 full-color pages of jewelry in gold and diamonds and precious stones, boutique jewelry, sterling, gifts and les must® de Cartier. Available mid-October. $5.00

**Sakowitz**

12 The Sakowitz 1983 Christmas catalogue is filled with all the glamour and excitement of the holidays. A unique collection of gift-giving ideas from our internationally recognized Ultimate Gifts to exquisite apparel and items for the home. Indulge. Available in October. $3.00

**Lillie Rubin**

13 The glamour of our beautiful Holiday Collection and an exciting preview of our Spring and Cruise fashions. Six monthly issues. $5.00

**Rolex**

14 "Of Women, Time And Rolex" features the collection of Rolex timepieces for women. The classic craftsmanship of Rolex identifies the famed, elegant Oyster line. The dress line has new harmonies of sculpture and function in flawless finds of white and yellow gold, many with superb diamonds.

**Harrods**

Knightsbridge, London SW1X 7XL
01-730 1234

15 Harrods Christmas magazine. Pages of the finest merchandise. Fashions and fragrance. Fine foods, wonderful wines. Little gifts galore. Festive articles and ideas: beauty, hair-styling, jewelry, table settings. All elegantly presented. This magazine of magazines. Available mid-October. $5.00

**Baume & Mercier Geneve**

16 From the elegant Baume & Mercier 14K and 18K gold Collection featuring dramatic new concepts in diamond watches, an exclusive new collection of 18K gold combined with stainless steel and our expanded Riviera Collection. $2.00

# VOGUE HOLIDAY PREVIEW

Macy's

**17** Send for Macy's New York 1983 Christmas Catalogue and discover a world of gifts to answer every wish (and letter to Santa). The Christmas Catalogue (available in November) plus three more issues throughout the year. Offer good only in the U.S. $3.00

ZCMI

**27** Shop for Christmas with the ZCMI "Christmas Stories" catalogue. It's filled with 98 pages of grand ideas in fashion and gifts from America's first department store... ZCMI. $2.00

GUCCI

**18** The superb new, full-color Gucci catalogue...seventy-two beautifully photographed pages in the impeccable Gucci manner! Handbags, accessories, fashions, luggage, shoes, jewelry, gifts and fragrance for ladies and gentlemen—all portray the ultimate in gift selections. $8.00, applicable to purchase of $50.00 or more.

CC CONCORD COLLECTION

**28** The Concord Centurion. A master-combination of 20th century technology and centuries of Swiss experience, with a quartz movement that is ultra thin. Water-resistant. Hand-crafted in 18 karat gold, or a combination of 14 karat gold and stainless steel. $1.50

FILENE'S

**19** Find *Truelove* and win $20,000. Contest details are included in Filene's very special Christmas catalogue, available on October 31. The directory of apparel and giftware from New England's fastest growing fashion store. $1.00

LA COSTA HOTEL & SPA
*The Best of Southern California*

**29** THAT LA COSTA LOOK...It's La Costa's lovely gift-giving catalogue with all the Beauty and Cosmetic products used at the world-renowned La Costa Spa. This year pamper your friends and family with the most exclusive gifts of all! Special gift issue. $2.00

pierre cardin

**20** Forms and Shapes in this classic handbag collection. The all-new color catalogue featuring leather and leather-trimmed fabrics. $2.00.

ROSS-SIMONS
Fine Jewelers
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**30** The Ross-Simons' catalogue of fine quality diamond and gold jewelry, pearl and gemstone jewelry, fine china, crystal, flatware and figurines is larger than ever! Full color and 48 pages in total, all prices are well below suggested retail. Gifts from $35 to $5,000. Ross-Simons Jewelers. $1.00

B. Altman & Co

**21** "It's always a pleasure, especially at Christmas." Altman's super-size, all-color catalogue makes gift-shopping easy. Send for your copy of holiday ideas from Fifth Avenue's only department store, B. Altman & Co. $4.00

MINK INTERNATIONAL

**31** The Mink Information Booklet from Mink International—a complete guide to fashion's favorite fur...MINK.

conran's
QUARTERLY CATALOG

**22** We've got presents you'll love to present. Home furnishings including glassware, toys, accessories and more—for everyone on your list. Conran's is your complete Christmas catalogue. Share our gift for style with someone you love.

Celebrate The Season
KAUFMANN'S

**32** Our legendary Christmas celebration. Each page resplendent with pleasures to share. The perfect gifts to delight everyone on your list. $2.00

CONCORD

**23** The Concord Mariner S.G. The ultimate achievement in Swiss technology and design. Hand-crafted in 14 karat gold, or a combination of 14 karat gold and stainless steel. Quartz and water-resistant. The sportswatch of the 80's. $1.50

laura ashley

**33** The 1983 Autumn/Winter Catalogue from Laura Ashley features her designs for fashion, parfum and distinctive accessories for the home. Each design is evidence of the romantic Laura Ashley touch. $2.00

Burdines
florida

**24** A Christmas tradition in Florida since 1898. This 64-page catalogue is a tropical cornucopia of tradition-rich gift ideas spiced with the latest fashions, decorations, gifts, toys and home accessories. A big plus: advance resortwear for those southward-bound for the holidays. $3.00

O'Neil's

**34** Merry Christmas, from one of Ohio's most exciting department stores! Our full-color catalogue brings you some of the season's best gift ideas...from beautifully affordable fashions, to a world of bright accents for your holiday home. $3.00

COINTREAU
*Liqueur-France*

**25** This holiday season let Cointreau Liqueur help you create a festive atmosphere of warmth and goodwill with the Cointreau Official Bartender's Guide. Over 40 ways to share the spirit of the orange and the elegance of France with your guests. Delicious drink recipes, scrumptious dessert ideas, helpful bartending tips from Cointreau to you. Happy Holidays! $1.00

Ω OMEGA®

**35** *Omega. When You Can Have Whatever You Want.* Watchmakers of the only timepiece to fly to the moon. Official timepiece of the Space Shuttle voyages. Earth-styles include 14K and 18K gold and diamonds, quartz chronometers, dress and fashion, sports and specialty models. Swiss accuracy. Swiss precision. $1.00

The Museum of Modern Art

**26** Modern Design Classics For Home or Office. New catalogue features over 300 beautifully designed items—many from the Design Collection of The Museum of Modern Art. Furniture, lamps, housewares, desk and personal accessories, toys, puzzles, books, tools, cards and posters—some made exclusively for The Museum—just right for yourself and everyone on your gift list. $1.00

ESPRIT

**36** Esprit's contemporary sportswear collection is an energetic mix of workwear and activewear with accessories to match. All designed by Esprit's innovative team. Full color...64 pages. $2.00

# 1983 CATALOGUE COLLECTION

PIAGET

**37** The Piaget Polo watch. Hand-crafted in Switzerland from a solid block of 18 karat gold. Water-resistant, with an electronic quartz movement. The world's ultimate sports watch. The Piaget Polo. $1.50

KOBRAND Wines Spirits

**47** For four decades, Kobrand Corporation has imported the finest quality wines and spirits. Each product described in "A Story of Quality" has been selected with the utmost care and represents exceptional quality and value. $1.00

Nickolaus Exercise

**38** Our exercise centers in New York have helped shape up thousands. Two exciting catalogues are available. One offers home exercise programs of the Nickolaus Technique on cassettes. The other features our fabulous line of activewear that looks terrific anywhere. $1.00

LA ROMANA
INTERNATIONAL BOUTIQUES

**48** An exciting glimpse at one of the most comprehensive collections of important Italian designer fashions today—Fendi, Krizia, Ferré, Coveri, Versace, Armani and more...at duty-free prices. Visit La Romana Boutiques in St. Maarten and Aruba, the Netherland Antilles. $2.00

THE METROPOLITAN MUSEUM OF ART

**39** 116 pages of unusual presents produced by the Museum. Jewelry, glass, porcelain, silver, stationery, calendars, books and prints, as well as an unparalleled selection of Christmas cards. $1.00

Spiegel

**49** Our exciting new catalogue of affordable furs. From the elegant classics to Marilyn Blumer's new woven furs. Canadian lynx, fitch, mink, fox, opossum and more—and each an exceptional value. Yours for just $2.00

GIDDING Jenny

**40** Our award-winning catalogues put the celebrated fashion collections of Gidding-Jenny at your fingertips. Enjoy the unique prides and pleasures and pamperings of the Gidding-Jenny Experience all year. Series of four. $7.00

ROYAL SILK

**50** The glitter, the shimmer, the special lure of our Holiday silks! Our Holiday catalogue brings you all the color and dazzle in 32 pages of exclusive silk and silk blend fashions. Subscribe to our world of versatile, affordable elegance. $1.00

MIKIMOTO
FIFTH AVENUE
The Originator of Cultured Pearls. Since 1893.

**41** MIKIMOTO. As originator of the cultured pearl in 1893, Mikimoto celebrates its 90th year with this limited edition 90th Anniversary Catalogue from Mikimoto's Fifth Avenue, New York store. The catalogue offers a unique selection of original jewelry designs featuring the finest cultured pearls and precious gems. $3.00

CORUM

**51** The Corum Admiral's Cup Watch. Enameled nautical flags signal the hours. The date is marked numerically, by a date magnifier ground into the sapphire crystal. The movement is electronic quartz and never needs winding. The result is a sea-worthy watch that remains water-resistant even at 100 feet down. $1.50

The Sir Thomas Lipton Collection

**42** Tea lovers and connoisseurs will savor the pleasures of The Sir Thomas Lipton Collection. The world's finest, rarest teas—their special characteristics, how to serve them, plus foods and accessories to complement the tea experience—await you in a color catalogue.

Honeybee

**52** Fashion catalogue features over 292 selections in full color. Designers you want. Labels you trust. Our buyers shopped the world to select exciting fashions you can shop for with confidence. Sizes 4-14, 3-13. Series of catalogues. $1.00

ONEIDA
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**43** ONEIDA SILVERSMITHS offers colorfully illustrated brochures with a complete selection of fine stainless, silverplated, and sterling flatware in traditional, colonial and contemporary designs. ONEIDA SILVERSMITHS.

5TH AVENUE MATERNITY

**53** Finally. Mothers-to-be no longer need to compromise style. Our premier catalogue offers a career collection, evening wear, casuals, and all that a woman of style desires. Many items may be enjoyed full-term and after pregnancy. Immediate delivery and guaranteed sizing.

MAJORICA

**44** Majorica Jewelry. "The finest simulated pearls in the world," a claim that is backed by a 10-year guarantee. Twelve-page catalogue offers simulated pearl jewelry, with vermeil or sterling silver settings, plus strand pearl necklaces in many sizes and lengths. Price list included. $2.50

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Montaldo's
Charlotte, Winston-Salem, Greensboro, Durham, Raleigh, Richmond, Columbus, St. Louis, Denver, Colorado Springs.

**45** A catalogue of fashions and accessories that captures the excitement of holidays at home and at warm weather resorts. Items for night and for day, to wear and to give, all with the special look that says "Montaldo's." $2.00

Ilona of Hungary

**55** Visit Ilona of Hungary world-renowned skin care institutes in New York, Chicago, Denver or Houston. If your present cosmetics don't give you the results you want, have a professional facial at home with her uniquely successful skin care products. Special booklet containing Madame Ilona's proven methods for skin care at home. $2.00, credited toward first order.

JEAN LASSALE

**46** The new Jean Lassale collection, a superb combination of beauty, precision and reliability. Encased in 18K gold, Jean Lassale watches are hand crafted in limited numbers to gratify the most sophisticated tastes. Jean Lassale: legendary craftsmanship with a brilliant heart of quartz. $2.00

Mothers Work
Maternity Business Suits & Dresses

**56** Classic business clothing, traditionally styled, for the woman who must maintain a professional image throughout her pregnancy. MOTHERS WORK offers a wide selection of suits and dresses for the office, plus sportswear (sizes 4-14). The handsome portfolio includes 25 Fabric Swatches. $3.00, refundable with order.

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**57** Only pure silk, wool, cotton, linen. All at a savings of at least 20%. Membership includes four seasonal swatch mailings, complete "Sewing Aids Catalogue," year-round savings on 24 "basic fabrics," and unscheduled special offers. One year membership. $10.00

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**58** FOR MEMBERS ONLY. Enter our exclusive world of designer fabrics... not available in stores. Up to 50% off on every fabric purchase. Introductory offer: one year membership (four seasonal swatch selections) $5.00

**Seventh Ave Fabric Club**

**59** Now you can sew with fabrics from famous designers and manufacturers —Norma Kamali, Dior, Jones New York, Anglo Woolens, etc.—and save 20-50%! One year membership includes four seasonal swatch collections. $10.00

**Victoria's Secret** *designer lingerie*

**60** A romantic catalogue collection of affordable luxuries. Gowns, kimonos, silk stockings, fashion pantyhose, French bras and bikinis, camisoles, tap pants, teddies, nightshirts...and much, much more. One year's subscription. $3.00

**Garfinckel's**

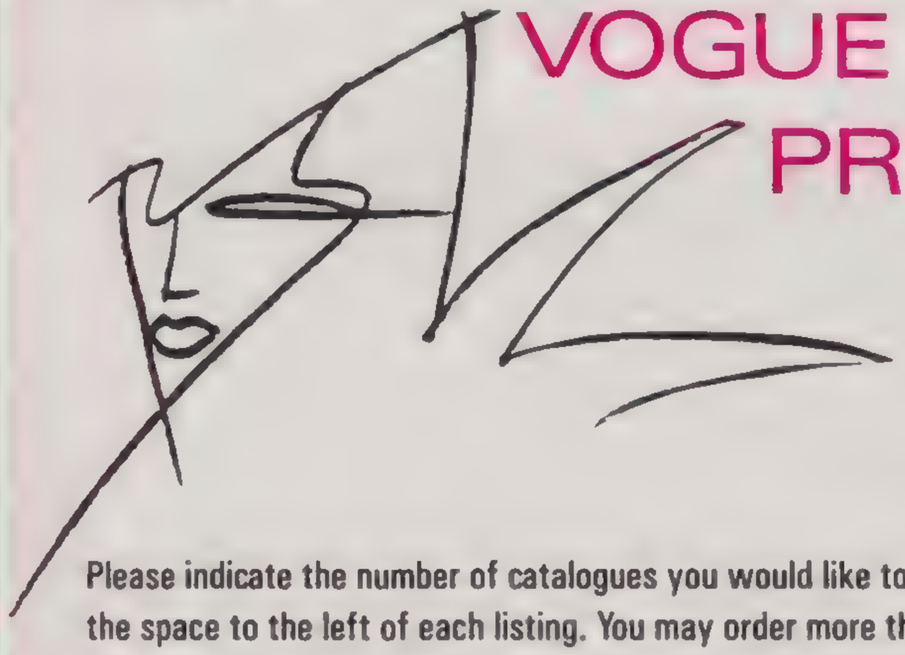
**61** A CHRISTMAS GATHERING. The warmth and beauty of the season, reflected in every unique gift, every little luxury, every flight of fashion fancy. Garfinckel's brings an Old World Christmas to your doorstep. It's a wonderful way to shop. Our 68-page catalogue. $3.00

**Leather — Nickel Leather Ltd.**

**62** 'Tis the season to give and wear leather! Our Original "Leather T-Shirt" takes on the holiday spirit with dazzling new colors for fall. Send for our exciting full-color Christmas '83 Catalogue plus a year's subscription of catalogues in which NICKEL LEATHER LTD. presents their most unique leather sportswear. $3.00

**Fashion Influences Fall '83 — bloomingdale's by mail**

**63A** Every fashion season has its stars. And this fall you'll find an entire galaxy radiating in Bloomingdale's 72-page Fall Fashion Catalogue. Our exclusive cache captures the finest in innovation, tradition and good design. Join the star gazing (and become one) for only $3.00



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| ___ 9. $2.00 | ___ 31. no charge | ___ 53. no charge |
| ___ 10. $2.00 | ___ 32. $2.00 | ___ 54. $3.00 |
| ___ 11. $5.00 | ___ 33. $2.00 | ___ 55. $2.00 |
| ___ 12. $3.00 | ___ 34. $3.00 | ___ 56. $3.00 |
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| ___ 20. $2.00 | ___ 42. no charge | |

# The Great American Breakfast

## *On the trail of pecan waffles, blueberry hotcakes, real maple syrup...the top of the morning*

**BY CORALEE LEON**

It is essential to understand, right from the start, that we breakfast people are not the same as, say, choco-holics or Italian food aficionados (though being one does not always preclude being the other). We may share the same degree of enthusiasm, but in a more finicky way. Pasta freaks begin salivating at the mention of *"alla panna"* or *"capelli d'angelo,"* while I have yet to see a breakfast person do a cartwheel at the sound of the word "egg."

That's because "egg" can be as much a caution as a cause for celebration: Too often have we had our hopes raised by the appearance of real truffles atop our Eggs Benedict, and been elated by light, flavorful Hollandaise, full-flowing yolks and well-set whites, and ham that has actually been sautéed in butter, only to be dashed into the depths of disappointment by a Brand-X English muffin.

On the other hand, the mention of a particular egg, or, by association, the name of a place or person who does them particularly well, can have the desired effect: Eyes light up, money is counted, and maps are double-checked just in case it might still be possible to get to Chicago from Miami by morning if we started driving right now. Needless to say, the discovery of a new Great Breakfast Place is cause for extensive cartwheeling, and the demise of an established one an occasion of mourning, usually over breakfast in bed.

There has not been much speculation as to why all this should be so. My feeling is that breakfast people understand breakfast is more than just food, it is *comfort* food: a way of reestablishing our earliest awakenings to warmth and nurturance by repeating the process at each daily awakening. Breakfast gives traveling business people something to look forward to when they retire to their lonely beds. It's the insomniac's incentive to sleep. And, at home or away, breakfast seems to help put the world into better perspective: if the eggs are properly over-easied, the muffins buttery and crisp, the grapefruit sweet and neatly divided from its membrane, and the coffee fresh and hot, what, then, can really go all that wrong today?

There's something singularly unpretentious about the meal, even when taken in a grand hotel like New York City's lofty-ceilinged Plaza, or the Carlyle, where the waiters speak in hushed tones for fear of overscrambling the eggs, or Berkeley's Brighton-esque old Claremont, where you can have your caviar and kedgeree and fresh-baked croissants at a table over-looking the San Francisco Bay. That's because breakfast is, by nature, straightforward and easy to understand. It's the simplicity that makes perfection possible. "Dinner is a symphony," a breakfast-loving friend once told me. "Breakfast is a folk song."

A folk song with many verses, I hasten to add. I am thinking of a friend, a woman of action, who rises early, goes to her kitchen, and assembles a three-minute egg, freshly squeezed orange juice, perfectly brewed tea, set on a beautiful tray. With that and the morning paper, she heads back to her curtained bed, where she proceeds to indulge in her favorite ritual of the busy day: breakfast alone.

Another verse of the song evokes the opposite extreme: the grand breakfast with friends or with business associates, such as the impeccable one they serve at the Carlyle Hotel in New York City. Here, just within the lobby at Seventy-sixth Street and Madison Avenue, you can relax on velvet banquettes and choose, as an alternative to a sumptuous buffet, such specialties as kippers, finnan haddie, excellent corned-beef hash, and my favorite, cod cakes with a divine piquant sauce. You could easily pay as much elsewhere—about thirty dollars for two—but nowhere could you eat as well at breakfast as at the Carlyle.

Between these two extremes—solitude and grandeur—are the fun breakfasts: the ones you happen upon through reports from your network of breakfast-loving friends, or just by using your breakfast-lover's nose.

It was the glowing reports of confirmed breakfast connoisseurs that drew my husband and me, for instance, to New Orleans' Camelia Grill. Located at the turning where South Carrollton meets St. Charles, the Camelia is a white-columned building, a miniature version of an antebellum house, fitted with three curving counters behind which the artists work. People have been known to order such things as scrambled eggs here, but breakfasters in the know come for one thing: waffles. Pecan waffles, to be precise, made by a squadron of waffliérs who scoop out handfuls of crushed pecans from great buckets beside them, and smother the bases of their waffle irons with them before pouring batter copiously over the top. With flourishes, they trim the excess batter from newly poured irons and strike the tops of finished ones with the edges of their spatulas, springing them open. The performance is a ballet, the waffles set it to music.

A friend of ours has solved the problem of the Camelia's relatively late opening hour (about 9:00 A.M.). He stops off at Café du Monde, a twenty-four-hour café on the levee across from Jackson Square, and has a plate of *beignets* and a few cups of coffee as a breakfast hors d'oeuvre. Others, not advanced enough for breakfast hors d'oeuvres, might find the Café du Monde a Great Light Breakfast Place if they've eaten too grandly the night before.

While we breakfast people appreciate grand surroundings once in a while, we understand this is something to be found more often at Sunday brunch than at a real breakfast. For us, the food *is* the decor, and, while it doesn't hurt to have one's omelet and huge spicy hot sausage, with fresh-made corn bread on a wooden deck overlooking the scenic north shore of the Santa *(Continued on page 222)*


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# GREAT BREAKFASTS

*(Continued from page 221)*

Cruz fishing inlet, that same omelet and sausage would qualify the spot as a Great Breakfast Place even if it had the ambience of, say, The Ideal Restaurant in New York City.

*That* Great Breakfast Place is uptown, on East Eighty-sixth Street near Second Avenue, in the heart of German-American Yorkville. It's a skinny tunnel of a shop, with room enough for a short counter, plus a small rear balcony with a few tables crowded together. The routine is simple: You hang your hat on a hook behind you, and settle down on your stool to a sensational breakfast feast.

Run by a troupe of white-aproned folk who are constantly jibing one another about the quality of their personalities and short-order techniques, the Ideal comes up with real German bratwurst to go with your eggs. Their "farmers' breakfast," a huge omelet with everything, is guaranteed to keep you going full speed straight through lunch. And the dish that keeps me coming back is potato pancakes, crisp and tender, served with bratwurst and apple sauce. Not for breakfast, you say? Wrong. It is a Great Breakfast.

What constitutes a Great Breakfast Place is not the atmosphere but the excellence. Everything is fresh, hot, made with the finest ingredients, and prepared with flourish, competence, and good humor. Most Great Breakfast Places serve fresh orange juice; some, alas, do not—it's one of these exceptions that can not be applied as a standard. Neither, unfortunately, can pure maple syrup, which scarcely can be found even in the most expensive places. My husband and I have taken to carrying our hip-flask. Some accuse us of being eccentrics. But, why would the same people who wouldn't dream of drinking, with a rack of lamb, wine that comes in screw-top bottles, be prepared to accept something called "pancake syrup" with French toast that otherwise would be a connoisseur's delight?

One Great Breakfast Place that does serve fresh hand-squeezed orange juice is Lou Mitchell's in Chicago. Since 565 West Jackson is not in the area where you're likely to be staying, best to jump in a taxi and say "Lou Mitchell's on Jackson Boulevard." The cabbies all know it. That's because it's one of those Great Breakfast Places frequented, as so many are, by police officers and newspaper reporters, two occupational groups with high records of nosing out good breakfasts. Rule of thumb: If ever you are in doubt where to have breakfast, find out where the local reporters eat. At Lou's, not only is the o.j. fresh, but the bread is baked on the premises, as are the bran and blueberry muffins, and all the rolls and biscuits. They even make their own marmalade, and Lou himself greets you at the door.

The true test of a world-class breakfaster is, of course, the ability to spot a Great Breakfast Place by instinct alone, the sort of thing that happens when you're driving around in San Antonio and suddenly get a certain little tingling sensation when passing an otherwise unremarkable doorway, a compulsion that turns your wheel and drives your foot to the brake pedal, because you somehow *know* this has excellent chances for superb *huevos rancheros.*

It was in just this way that we also discovered the Samoa Island Cookhouse off Route 101 north of Eureka, California. All it took was a single billboard proclaiming nothing but the name. One split second after we passed it, we looked at each other, and smiled the smile that meant we were no longer heading up the coast, but now towards the Samoa bridge.

The cookhouse turned out to be a huge low wooden structure in the heart of loggerland. Inside were big rooms filled with long wooden tables set in readiness for the huge hungry men in plaid flannel shirts who would fill them during logging season. Everything in the place was Paul Bunyan scale, including one stern-faced pewter-haired woman who funneled the flapjacks onto the griddle with practised efficiency and passed the finished pancakes over the counter to sturdy young waitresses, along with platters of meat and potatoes, eggs, and enormous pots of coffee. Stacks and bowls of everything appeared without even our bidding before us: You do not choose from the menu at the Samoa Cookhouse; the food simply comes.

Of course, not all great breakfasts are had in Great Breakfast Places. But there would scarcely be room even in a book to describe the deep-fried French toast; the shirred eggs with pimientos; the whitebait lovingly tossed in hot butter until delicately crisp; the hotcakes made with blueberries picked through an open kitchen window; the simple, delectable concoction of corn flakes, vanilla ice cream, and handfuls of fresh raspberries—all the great breakfasts, in fact, that have been prepared for me by friends I could cherish for their breakfasts alone.

One way or another, the breakfast folk song keeps accumulating verses, and the melody goes on morning after delicious morning. It would be enough to make you forget lunch and dinner altogether, were it not for that vague, haunting idea, somewhere in memory, of *alla panna* and *capelli d'angelo* . . . ▽

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# Innovations

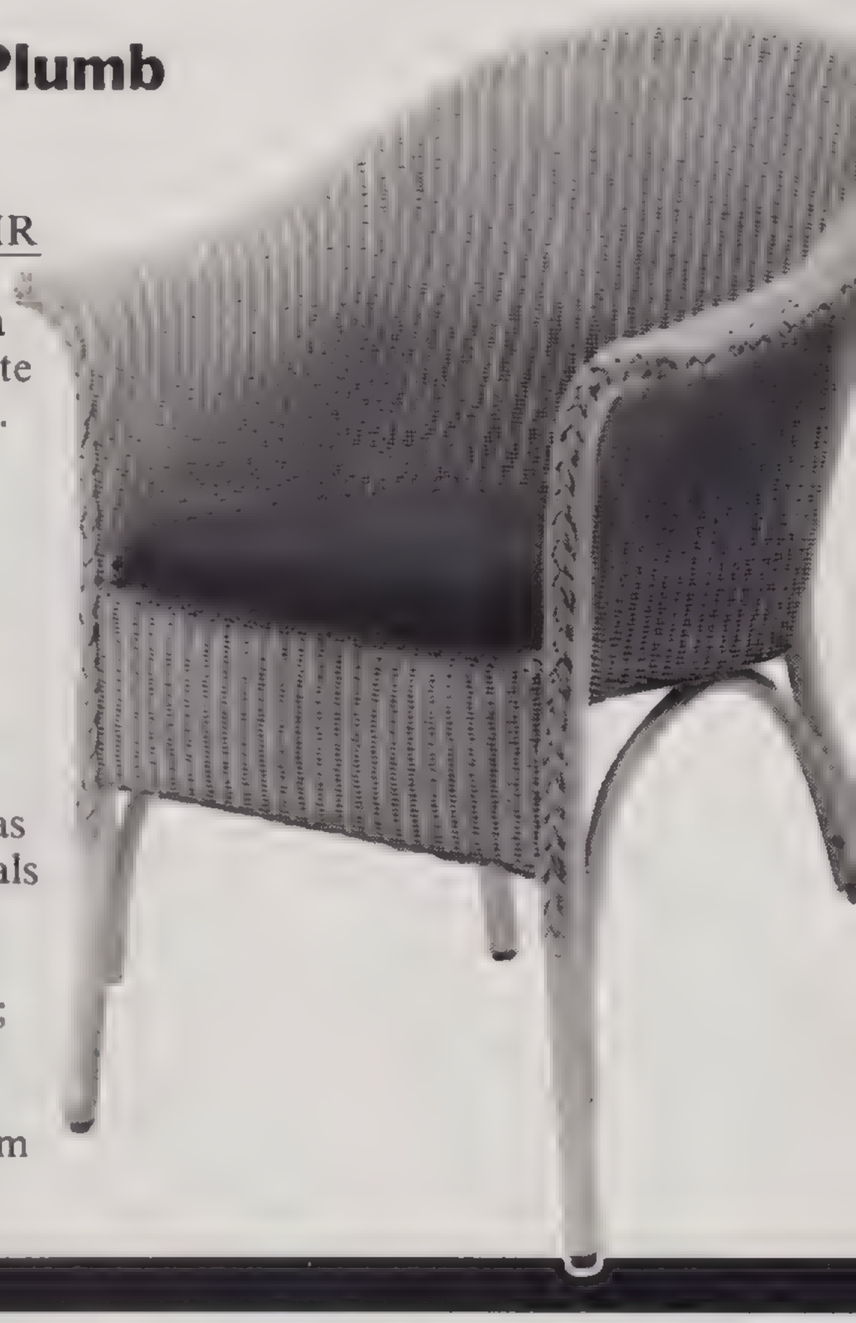
*Hi-tech home office…sturdiness in a paper chair…go-anywhere hair dryer…bicycle built anew*

**By Barbara Plumb**

**felicitous in this computer age—merging a home office with a media room. In the apartment *above,* by architects Scott Bromley and Robin Jacobsen, one large television screen (left) doubles for video cassette recording and computer read-outs, while three small screens provide simultaneous viewing of different TV networks; LED indicators give temperatures, times. Desk below media wall holds a VCR and a microcomputer (not in photo) and is covered with leather in the same Burgundy color as the lacquer on wall, cabinets, shelf, and second desk with brass trim. Lights are switched on and off by Sensor mats under carpet, dimmed automatically by a separate computer, programmed by owner. Grey flannel covers walls, settee.**

*One of the more irksome experiences for an international traveler is to discover that her hair dryer does not work because its converter does not fit into the varying electrical outlets of other countries. One solution? This travel dryer by Krups (left), with adapters that fit most overseas outlets. It has also two heat settings, concentrated flow nozzle, hanging loop, and mirrored case; $30. Available at Bloomingdale's.*

LLOYD LOOM CHAIR *(right),* created in America in 1910, was a machine-made substitute for hand-woven wicker. Made of Kraft paper wrapped around a steel-wire core, and painted in pastels, the chair proved more durable than the real thing, gained wide use in British hotels, luxury ships. Now it has "classic" status; originals can still be had in NYC at $125-$325 from The English Way; a modern version, with cushions, available through decorators from Jack Lenor Larson.



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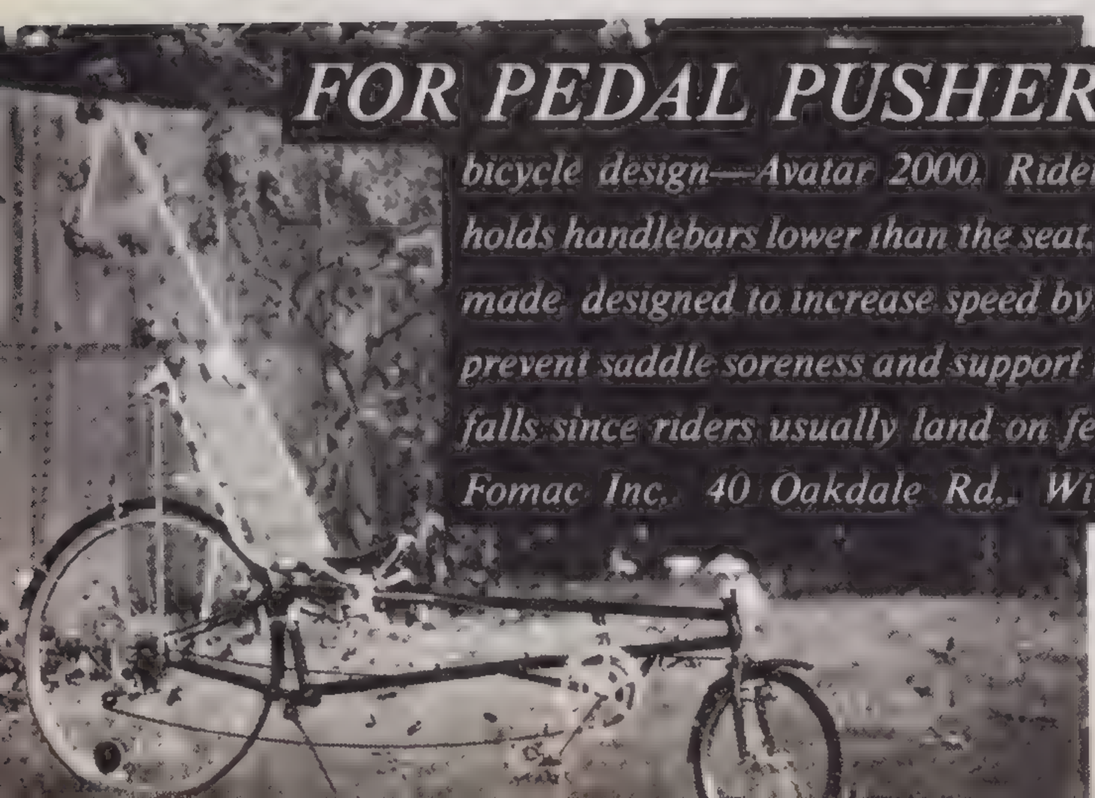

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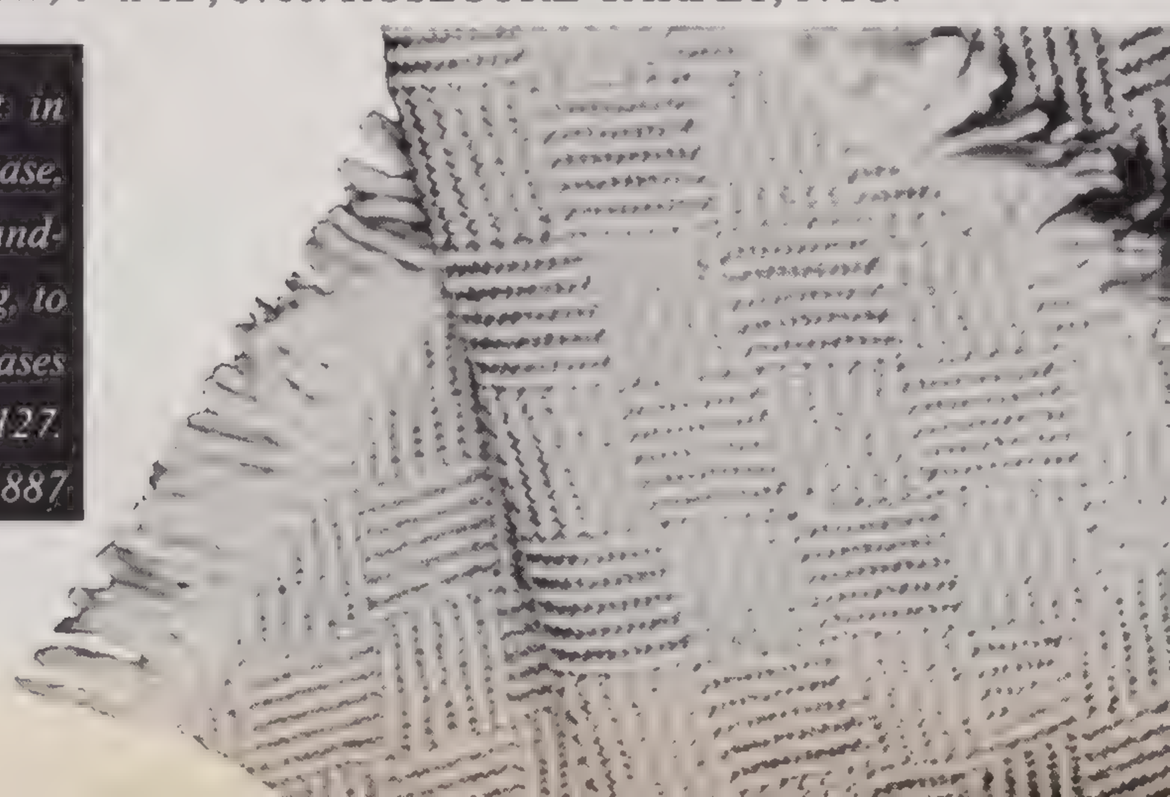
Photos by FELICIANO BABTISTE D. ARKY



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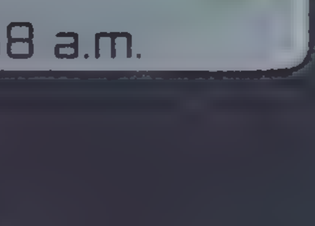


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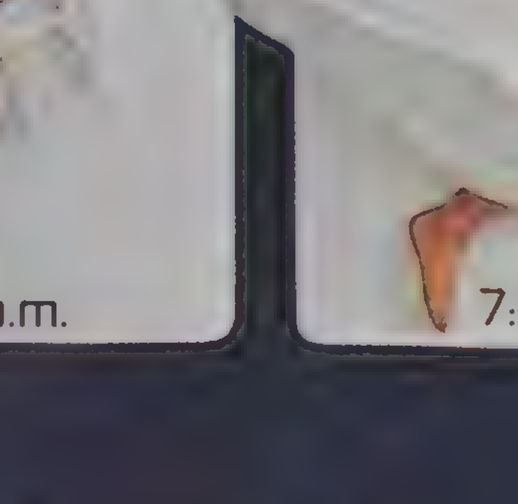


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# Wines

## Modern, marvelous—for red-wine lovers—a "new" Italian masterpiece...the best of fine American reds, whites—at very good prices

**By Martin Gersh**

a modern original—a miraculous red table wine! That was my immediate reaction, several years ago, when I drank my first bottle of the Marchesi Lodovico and Piero Antinori's Tignanello; and time, plus the opportunity to know thoroughly all five vintages of this unique, subtly fruity, highly civilized Italian wine, has only served to strengthen and solidify my first impression.

Interestingly enough, though more than a decade has passed since the debut of Tignanello in 1971, the Antinori brothers (otherwise renowned for their traditional Chianti Classico) have elected to produce the wine in just four additional vintages: 1975, 1977, 1978, and 1979, thereby establishing a policy of making it exclusively in excellent years. The significance of their decision will quickly become apparent to you, as you seek out and consume some or all of the five enchanting Tignanellos that have appeared to date.

At its inception in 1971, Tignanello was produced largely from Sangiovese grapes, to which small quantities of Canaiolo and Malvasia were added; but the last two varieties were later replaced by Cabernet Sauvignon, the primary grape of France's red Bordeaux. In part that may account for the fact—endlessly fascinating to me—that Tignanello's style and taste are so reminiscent, from vintage to vintage and bottle to bottle, of two of my greatest loves among classic red Bordeaux, the Graves Château La Mission-Haut-Brion and the Margaux Château Palmer. All three superlative red table wines are characterized by good size, elegance, and finesse, united to enormous charm and impeccable breeding.

I would define the process by which Tignanello is made as one of modified contemporary technology, because it endeavors—quite successfully—to utilize the best aspects of the new while still retaining those solid elements of the old that guarantee a substantial life span for the wine. Initially vinified in stainless-steel vats, Tignanello subsequently is housed for two years in 225-liter oak casks, followed by another eighteen months of bottle aging prior to its release from the Antinori winery.

Tignanellos are bewitching! As a group, they are so consistently fine that they perfectly illustrate one of music's prime methods for displaying the development of basic material, the theme and variation form—used extensively not only in classical music by many of its greatest composers but also as the foundation for improvisation which lies at the heart of all noteworthy jazz performances. In my opinion and within my own experience, Tignanello is certainly the finest "new" wine that has been created in our day.

*TIGNANELLO 1979 (ANTINORI)* Urbane, notably well-structured—a marvelous red wine with moderate-to-large body and an entrancing sweet finish. *Vintage rating: Excellent. Best drinking: for the next 9–11 years. Aeration: 3–3¼ hours. $14–$15. (Note: Always recork wines after aeration and between all pourings to prevent fading.)*

*TIGNANELLO 1978 (ANTINORI)* Piquant, extremely youthful, high in taste tonality, this is a wine of rare distinction and generous size with fine cherry-like fruitiness that cannot, at the present time, fully unfold until at least four hours of aeration have gone by. *Vintage rating: Excellent. Best drinking: for the next 11–13 years. Aeration: 4½–5 hours. $14–$15.*

*TIGNANELLO 1977 (ANTINORI)* When I first reviewed this example in October, 1981, I stated, "the Marchesi Antinori have created an exquisite wine." Today, nearly two years later, resplendent as ever, Tignanello 1977 appears to be the most voluptuous of the three youngest vintages. Middle-toned, moderately large-bodied, it is an authoritative, spirited wine of extraordinary stature. *Vintage rating: Excellent. Best drinking: for the next 8–10 years. Aeration: 1½–1¾ hours. $14–$15.*

*TIGNANELLO 1975 (ANTINORI)* Blessed with all the grace and refinement one could wish to experience in a red wine, this is nonetheless a surprisingly monumental creation revealing exceptionally smooth texture and middle taste tonality. Its beauty will simply take your breath away! *Vintage rating: Excellent. Best drinking: for the next 5–7 years. Aeration: 35–45 minutes. $20–$25.*

*TIGNANELLO 1971 (ANTINORI)* A magnificent bottle now approaching its peak—wonderfully vital, with pinpoint concentration, ample size, and overwhelming ripe plum fruitiness. *Vintage rating: Excellent. Best drinking: for the next 2–3 years. Aeration: 20–30 minutes. $20–$25.*

## RECOMMENDATIONS

### U.S.A.

*DAVIS BYNUM PINOT NOIR 1980* Intensely fruity, spicy, and delicious, this is a warm-blooded red wine from the Russian River Valley in Sonoma County, California, with nice body and a pronounced, long-lingering second taste. *Vintage rating: Excellent. Best drinking: for the next 5–6 years. Aeration: 1¾–2 hours. $6-$7—a fine value!*

*DAVIS BYNUM CHARDONNAY 1981 (ALLENHAFNER RESERVE)* Very pretty and playful, with an engaging, slightly tart flavor aspect—an uncommonly good Sonoma County Chardonnay of middle taste tonality and moderate-to-large size. *Vintage rating: Very Good. Best drinking: for the next 2 years. Aeration: Refrigerate for 2¼ hours, then aerate 35–45 minutes. $9–$10.*

*SEBASTIANI CHARDONNAY PROPRIETOR'S RESERVE 1981* Formidable yet mellow and understated, beautifully concentrated, with moderate body and a beguiling suggestion of hazelnuts in its taste, this is an outstanding white wine from Sonoma Valley, California. *Vintage rating: Very Good. Best drinking: for the next 2–3 years. Aeration: Refrigerate for 2½ hours, then aerate 15–20 minutes. $8.50–$9.50.*

*SAN MARTÍN CHARDONNAY SPECIAL RESERVE 1980* This bottle was consumed along with the same winery's monumental 1979 Select Vintage Chardonnay (reviewed here in November, 1981), now at the summit of its powers. Differing fundamentally from its immediate predecessor, San Martín's 1980 Special Reserve Chardonnay from Santa Barbara County is discreet and delicate, silken-textured, small in size—a wine of distinctive merit. *Vintage rating: Very Good. Best drinking: for the next 1–2 years. Aeration: Refrigerate for 2¼ hours, then aerate 10–15 minutes. $8.50–$9.50.*

*SIMI CHARDONNAY 1980* An impressively lovely and very gracious Mendocino County Chardonnay of considerable size and middle tonality featuring outspoken citrus-like fruitiness, complemented by just-perceptible almondy overtones. *Vintage rating: Very Good. Best drinking: for the next 1–1½ years. Aeration: Refrigerate for 2¼ hours, then aerate 10–15 minutes. $8.50–$9.50.*

*HARGRAVE VINEYARD MERLOT 1980* Soft-spoken and well-balanced, small in scale, with pleasant fruitiness—a surprisingly subtle and attractive red table wine from North Fork, Long Island, in the state of New York. *Vintage rating: Excellent. Best drinking: for the next 3–4 years. Aeration: 45 minutes–1 hour. $10–$11.*

*CAKEBREAD CELLARS ZINFANDEL 1979 (BEATTY RANCH, HOWELL MOUNTAIN)* A suave and fascinating Napa Valley, California, red wine of high taste tonality, moderate body, and velvety texture, with excellent dense fruitiness—really delectable! *Vintage rating: Very Good. Best drinking: for the next 2–3 years. Aeration: 25–35 minutes. $10–$11.*

*SANTA CRUZ MOUNTAIN VINEYARD CABERNET SAUVIGNON 1978* Amiable, big, rich, spicy, luscious, high in tonality—a most laudable Cabernet Sauvignon from Santa Cruz County, California. *Vintage rating: Very Good. Best drinking: for the next 4–5 years. Aeration: 1–1¼ hours. $12–$13.*

*CUVAISON CABERNET SAUVIGNON 1976* Reserved, tightly knit, fruity, middle-toned, with substantial size, this fine Napa Valley California, Cabernet represents quite exceptional value at a relatively modest price. *Vintage rating: Good. Best drinking: for the next 5–6 years. Aeration: 45 minutes–1 hour. $8.50–$9.50.*

*MAYACAMAS CABERNET SAUVIGNON 1972* I encountered this beautiful red wine of restrained fruitiness and good body for the first time on March 20, 1983, and enjoyed it again the following evening when it was served during the Eighth Annual California Vintners' Barrel Tasting Dinner at Tom Margittai's and Paul Kovi's always superlative The Four Seasons restaurant in New York City. Emerging from a difficult and unpromising vintage, Mayacamas' 1972 Napa Mountain Cabernet Sauvignon has nevertheless developed over the years into a noble wine of rare quality—a testament to great winemaking! *Vintage rating: Fair—at best. Best drinking: for next 2–3 years. Aeration: 45 minutes–1¼ hours. $20–$25.* ▽

# Food

## Peaches, tomatoes, sorrel, raspberries ...summer's lushness in two great menus

**By Helen Hecht**

EDITOR'S NOTE: *Some cookbooks belong, luscious photographs and all, on your coffee table. Others you live with—they're the indispensable guides to all of your best meals, your most-praised parties. Helen Hecht's third and latest cookbook, "Cuisine For All Seasons" (Atheneum), out this month, is, joyously, one of the live-with kind. With it on hand, you will have four season's worth of complete menus with their recipes. Knowing what to serve with what is an art, and Hecht has taken out the guesswork, imaginatively and skillfully. "I followed the principles that govern menu planning," she said, "balancing a variety of colors, textures, and lightness or substantiality within each meal . . . keeping in mind what you really feel like eating at each time of year."*

*Our peak of summer choices from this book, excerpted here: A Special Fish Dinner for eight, and An Elaborate Cold Dinner for ten.*

### MENU
*A Special Fish Dinner*

Gnocchi Verdi
Lake Trout with Sorrel Sauce
Fusilli D'Estate
Peach-Meringue Cake

### GNOCCHI VERDI
*eight servings*
*(fifty to fifty-five gnocchi)*

Three 10-ounce packages fresh spinach
6 tablespoons all-purpose flour
1½ pounds skim-milk ricotta, well drained
¾ cup grated Jarlsberg cheese
6 tablespoons fresh-grated Parmesan cheese
3 eggs, lightly beaten
¾ teaspoon ground coriander
Fresh-ground pepper

**For the topping**
2-3 tablespoons unsalted butter, melted
1 tablespoon fresh-grated Parmesan cheese
3 tablespoons grated Jarlsberg cheese

Wash spinach, discarding stems and any wilted leaves. Put in large enamel or stainless-steel pot with water clinging to leaves. Slowly bring to boil and simmer for several minutes, till spinach is thoroughly cooked. Drain well in colander, pressing out as much moisture as possible by squeezing spinach through your hands a little at a time. Chop spinach fine and put it in mixing bowl. Blend in flour, ricotta, Jarlsberg, Parmesan, eggs, coriander, and pepper. Chill for about an hour, or till firm.

Sprinkle 2 large sheets of wax paper with flour and pour small mound of flour into one corner for flouring your hands. Dip palms in flour and, with spoon, scoop up heaping tablespoon of spinach mixture. Roll very gently between your palms to form a ball 1½- to 1¾-inches in diameter. Flatten slightly, and set on floured wax paper. Make rest of gnocchi in same way, reflouring hands before forming each one.

Butter large, shallow Pyrex baking dish and set it next to stove. Bring very large pot of water to boil and add 1 tablespoon salt. Lift one gnocchi off wax paper with knife and carefully lower into boiling water. Poach till it rises to surface (about 1 minute). Remove with slotted spoon, drain for a moment, and then set it in buttered baking dish. Repeat with remaining gnocchi, poaching 4 at a time after you have made first one. Set them in baking dish in overlapping rows. (If you are preparing these ahead of time, cover dish with plastic wrap and refrigerate.)

To serve, sprinkle melted butter, Parmesan, and Jarlsberg over gnocchi. Bake uncovered in 375° oven for 15 minutes, or just till heated through. Be careful not to overcook or gnocchi will dry out and darken.

### LAKE TROUT WITH SORREL SAUCE
*eight servings*

**For the sauce**
3 tablespoons unsalted butter
3 tablespoons flour
1 cup plus 2 tablespoons fish stock or bottled clam juice
2 tablespoons dry white wine
3 tablespoons heavy cream
1½ cups fresh young sorrel leaves, packed

**For the fish**
Olive oil
2 tablespoons minced shallots
4 pounds lake-trout fillets
¼ cup dry white wine
Salt
Fresh-ground pepper

**For the garnish**
Minced parsley

To make sorrel sauce, melt butter in heavy 1-quart saucepan. Stir in flour and gradually blend in fish stock and wine. Bring to boil, stirring constantly. Add cream and allow to cool. Wash and dry sorrel leaves, discarding stems and any thick ribs. Mince fine in food processor. With motor running, slowly add a little of cooled sauce in a fine stream to make a purée. Blend in remainder of sauce and return to saucepan. Reserve.

Lightly coat bottom of large baking dish with olive oil and sprinkle with half of shallots. Put in fish, skin side down, and rub a little oil into flesh of each fillet. Sprinkle with wine, remaining shallots, and seasoning to taste. Cover pan tightly with aluminum foil and bake in preheated 375° oven for 20 minutes, or just till fish flakes and is cooked through.

Gently heat sauce, stirring. Do not allow it to simmer or it will lose its fresh color. Spoon sauce onto heated serving platter. Lay trout on top and sprinkle with minced parsley.

*(Continued on page 232)*

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# SUMMER'S LUSHNESS

*(Continued from page 230)*

## FUSILLI D'ESTATE *eight servings*

**For the salad**
Salt
Vegetable oil
1 pound fusilli
2 pounds tomatoes, peeled and chopped coarsely
2 cups small pitted black olives
½ cup chopped fresh mint leaves
Grated zest of 3 lemons
2 large or 3 small avocados
4 cups raw spinach, packed
Salt
Fresh-ground pepper

**For the vinaigrette**
1 cup olive oil
6 tablespoons lemon juice
1 garlic clove, peeled

Prepare vinaigrette at least 1 hour before needed. Bring large pot of water to boil; add salt, a little vegetable oil, and pasta. Cook till tender, drain well. Remove garlic clove and toss vinaigrette with warm pasta. Cool. Add tomatoes, olives, mint leaves, lemon zest, avocados, and toss. Refrigerate. Rinse and dry spinach. Refrigerate in separate bowl. Just before serving, add spinach, salt, and pepper to pasta salad.

## PEACH-MERINGUE CAKE *eight servings*

**For the cake batter**
3 eggs
⅓ cup sugar
1 teaspoon vanilla extract
½ cup plus 1 tablespoon flour
4 tablespoons unsalted butter, melted

**For the meringue**
4 egg whites
⅛ teaspoon cream of tartar
1 cup of sugar
1 teaspoon vanilla extract

**For the filling**
4 egg yolks
¼ cup flour
3 tablespoons sugar
1¼ cups milk, scalded
2-3 tablespoons Marsala
1 teaspoon vanilla extract
3 medium peaches

Cut, butter, and flour wax paper for two 9-inch-round tins. To make cake batter, lightly beat eggs and sugar. Place bowl in pan of simmering water, stir till warm. Remove from heat and beat till mixture has consistency of lightly whipped cream and has tripled in volume. Beat in vanilla. Sift flour on top and gently fold in. Drizzle melted butter over batter, fold in gently, thoroughly, put in cake pans, and reserve. For meringue, beat egg whites till frothy. Add cream of tartar, continue beating till stiff. Gradually beat in sugar, add vanilla. Continue beating till meringue is very dry. Place meringue on top of both cake batter pans. Spread evenly. Bake in preheated 325° oven for 40 minutes (when baked, meringue will rise in uneven mounds and crack slightly). Cool. To make filling, in small, heavy saucepan, beat egg yolks, flour, sugar. Gradually add scalded milk, whisking till smooth. Add Marsala and cook over medium-low heat, stirring till thick. Add vanilla, cool, then chill thoroughly. To assemble cake, run knife around edges of pans; reserve better-looking meringue layer for top. Invert other layer, meringue-side down, peel off wax paper. Spread cold custard; peel, slice and arrange peaches over custard. Remove other cake layer, peel off wax paper, place on top of filling, meringue-side up.

## MENU
*An Elaborate Cold Dinner*

Chilled Tomato and Peach Soup
Veal Roulade with Prosciutto and Pâté Stuffing
Mustard Mayonnaise
Spinach and Avocado Salad (no recipe for this)
Frozen Raspberry Mousse with Nut Crunch

## CHILLED TOMATO AND PEACH SOUP
*ten servings (about eight cups)*

3 pounds ripe tomatoes, cored and chopped coarsely
1 large garlic clove, peeled and cut in half
1½ tablespoons unsalted butter
2 teaspoons grated fresh gingerroot
2 cups (scant) chicken stock or broth
3 large peaches
Salt

*(Continued on page 235)*

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# SUMMER'S LUSHNESS

*(Continued from page 232)*

Sauté tomatoes gently with garlic and butter for a few minutes. Add grated ginger and chicken stock, cover pan, and simmer for 20 minutes. Strain through food mill, pressing through as much pulp as possible.

Peel peaches after immersing in boiling water for about 20 seconds. Discard pits, chop peaches coarsely, and purée in food processor. Stir into tomato mixture. Add salt to taste and chill before serving.

## VEAL ROULADE WITH PROSCIUTTO AND PÂTÉ STUFFING

*ten servings*

One 2¾ pound boneless breast of veal, about 5½ pounds before boning

**For the marinade**
¾ cup dry white wine
2 tablespoons brandy
3 tablespoons olive oil
1 garlic clove, peeled and pressed
Several parsley sprigs
2 tablespoons fresh tarragon
1 tablespoon fresh rosemary or thyme

**For the pâté**
¾ pound mushrooms
2 tablespoons unsalted butter
2 tablespoons dry white wine
2 eggs
¾ pound ground veal shoulder
½ pound ground pork shoulder
2 ounces ground pork fat
¼ cup pine nuts
1 garlic clove, peeled and pressed
½ cup minced fresh parsley
2 tablespoons minced fresh tarragon
1 teaspoon minced fresh rosemary or thyme
3 tablespoons brandy
2 tablespoons lemon juice
Fresh-ground pepper

6 ounces thin-sliced prosciutto
One 14x20-inch plastic Brown-in-Bag cooking bag

**For the garnish**
Reserved aspic
Watercress
Lemon wedges

Put veal in large, shallow ceramic or glass bowl with ingredients for marinade. Cover loosely and marinate in refrigerator for 12 to 24 hours, turning occasionally.

To make pâté stuffing, clean and trim mushrooms. Chop fairly fine and sauté gently in butter. Sprinkle with wine and continue cooking till moisture has evaporated and mushrooms are dry but not browned. Cool. Beat eggs lightly in large mixing bowl. Add remaining ingredients for pâté and cooked mushrooms, mixing well with fork or your hands. Do not add salt, as prosciutto will provide all that is necessary.

To cook veal, remove it from marinade, reserving marinade, and lay meat flat on counter, cut-side up. Cover surface with sliced prosciutto and then spread pâté evenly over prosciutto. Roll up loosely from short end and tie at 2-inch intervals with kitchen string.

Preheat oven to 325°. Proceed according to directions on *(Continued on page 236)*


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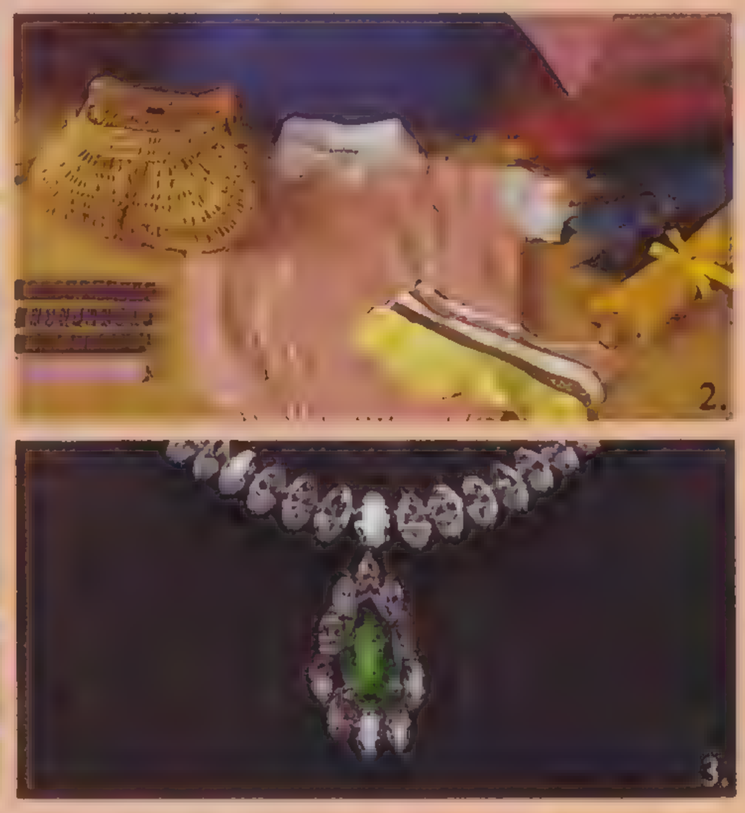

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## SUMMER'S LUSHNESS

*(Continued from page 235)*

cooking-bag package: Put 1 tablespoon flour in bag and shake to coat inside. Place bag in large, shallow roasting pan; put veal and marinade inside bag. Tie bag closed. With point of a knife, make 6 one-half-inch slits along top of bag to allow steam to escape. Place in center of oven, allowing plenty of room around sides so as bag inflates it will not touch oven walls. Cook for 2 hours, or till meat thermometer registers 170°. Remove from oven, slash bag along top, allow meat to cool. Degrease cooking juices, boil to reduce slightly. Strain through sieve lined with damp towel, and pour into large, shallow pan. Refrigerate till set.

To serve: Slice chilled or room-temperature veal very thin, arrange overlapping slices on platter. Score aspic into ½-inch dice, remove from pan with spatula. Set aspic in border around veal. Garnish platter with border of watercress, lemon wedges (1 lemon wedge per serving). Pass mustard mayonnaise separately.

### MUSTARD MAYONNAISE

*about one and one-half cups*

1 extra-large egg yolk
1 tablespoon plus ½ teaspoon lemon juice
3½ tablespoons Dijon mustard
1 teaspoon minced fresh tarragon
or ¼ teaspoon dried
½ cup light olive oil
½ cup vegetable oil
Salt

Beat egg yolk, lemon juice, mustard, and tarragon together in small mixing bowl. Combine olive oil and vegetable oil in 2-cup Pyrex measure. Beat egg mixture continuously with wire whisk while adding oil drop by drop. After mayonnaise thickens, oil may be added in thin stream. (Should mayonnaise separate, begin again with another egg yolk and whisk in curdled sauce drop by drop; then add any remaining oil.) Add salt to taste.

*Note:* If you make the mayonnaise in a blender or food processor, use 2 large egg yolks.

### FROZEN RASPBERRY MOUSSE WITH NUT CRUNCH

*ten servings*

**For nut crunch**
4 tablespoons unsalted butter, softened
¼ cup sugar
1 tablespoon flour
1 cup coarse-chopped walnuts

**For raspberry mousse**
3 pints fresh raspberries
1 envelope unflavored gelatin
3 tablespoons cassis syrup
1 cup plus 3 tablespoons sugar
4 egg whites
⅛ teaspoon cream of tartar
¾ cup heavy cream

To make nut crunch, cream butter and blend in sugar and flour. Stir in nuts. With back of spoon, press mixture into bottom of ungreased 9-inch round pie pan. Bake in preheated 325° oven for 25 to 30 minutes, or till dry and lightly browned. Cool on rack. Crumble coarsely, turn onto double thickness of paper towels, and reserve.

To make raspberry mousse, put raspberries in large, heavy saucepan and bring to boil over moderate heat, stirring. Crush berries with back of spoon and boil gently for about 7 minutes, stirring occasionally. Strain through sieve into a 4-cup measure, pressing through as much pulp as possible. Should yield 2 to 2¼ cups purée. Put into a bowl.

Soften gelatin in ¼ cup cold water and dissolve over low heat, stirring constantly. Cool to room temperature, stir into raspberry purée. Stir in cassis syrup.

Combine sugar and ½ cup water in small, heavy saucepan and bring to simmer. Boil gently till syrup reaches 230° to 234° on a candy thermometer or bit of syrup can be formed into soft ball when dropped in glass of ice water. While syrup is cooking, beat egg whites till frothy. Add cream of tartar and beat till firm, keeping an eye on sugar syrup. When syrup is cooked, pour it in thin stream over egg whites while beating continuously with electric mixer. After syrup has been absorbed, continue beating for 5 minutes, till whites are cool and stiff. Whip cream till it holds soft peaks.

Set bowl of raspberry purée over large bowl filled with ice cubes and stir till mixture begins to thicken, but do not let it set. Fold together egg-white mixture, whipped cream, raspberry purée, and crumbled nut crunch. Turn into a serving bowl, cover well with plastic wrap, and freeze until firm (can be made a few days before serving). ▽

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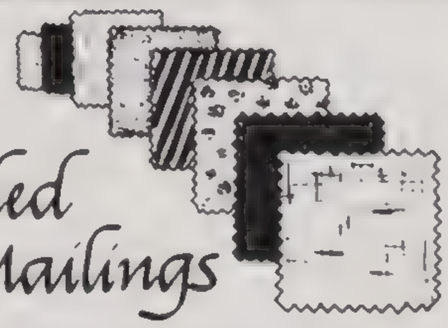

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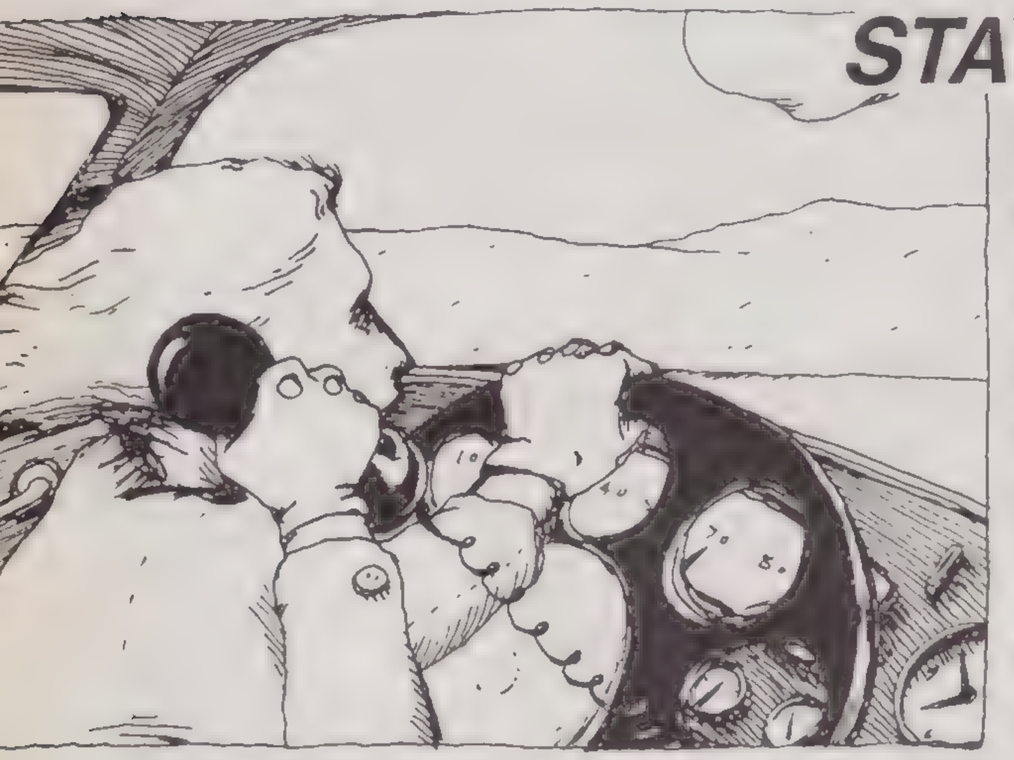

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# Why the French are the way they are

The Parisians: the pleasures—and perils—of their company

**BY JOHN RUSSELL**

Paris would be great, some people say, if it weren't for the Parisians. Parisians—so they say—are abrupt, edgy, rapacious, egoistic, and smug. They will feign to speak no English, even if they know it perfectly. If the foreign visitor asks them a question in French, they correct his grammar, laugh at his accent, and go on their way.

All this is both true and not true. It is true that some Parisians are disagreeable. A Parisian post office, for instance, is not a place of pleasure. There are Parisians who delight in telling you that your hotel room is not ready, that the play you most want to see is sold out, and that they wouldn't dream of cashing your traveler's check. To meet Parisians of this sort is daunting. But the thing to remember is that although they are disagreeable to you, they are quite as disagreeable to one another. There is nothing personal about it. It is a fact of acclimatization, like the huge toes of the sloth.

In private, Parisians are not necessarily cold and inhospitable, as is often supposed. They love to be amused, and will go to great lengths to bring that about. Nowhere is friendship more enduring, or hospitality more subtly resourceful, than in Paris. But Parisians are by nature both wary and impatient. They have a very low tolerance to boredom. Foreign visitors as such are not fascinating to them. They have a dread of ties that may turn out badly. It has been bred into them that "stranger" rhymes with "danger."

In their relations (or lack of relations) with one another, they are terrifyingly and everlastingly observant. Neutrality plays no part in Parisian life. Knives are never sheathed, nor curtains fully drawn. The Parisian *concierge* has an eye like a coast guard, an ear like a piano tuner, and a tongue like that of a lizard on the run. Parisians have very long memories and the gift of immediate recall. Watching them button their coats right up to their chins, watching the quick step that gets them from place to place, and watching the way they look over a room and decide what, if anything, is in it for them, we recognize them as heirs to a civilization that is as unforgiving as it is ancient.

Parisians take nothing for granted. Faced with the general, they break it down not merely into the particular, but into every known subdivision of the particular. They can never have too much detail. Marcel Proust—in some ways the ultimate Parisian—was a prime example of this. "Précisez!" he would say when someone told him something that caught his fancy. "Mais précisez, cher Monsieur, précisez!" Every Parisian is a precisionist, to whom vagueness is abhorrent.

Parisians watch people the way birders watch birds, and they are never deceived. You can live half your life in Paris; you can love Paris, marry a Parisian, raise Parisian children. But none of that will make you a Parisian. This is irksome, *(Continued on page 243)*

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# THE PARISIANS

*(Continued from page 240)*

if you are by nature a joiner rather than a looker-on, but it gives Parisian life a tautness, an inner coherence, and a ferocious continuity. Paris in this sense is a secret society.

That this should be so does not make the Parisian any less excited to see a new and celebrated foreigner. When William Faulkner went to a cocktail party given by his publisher in Paris, not long after World War II, people crowded round to stare at him. ("But he drinks like an Englishman!" they said to one another as the great man accepted yet another straight whiskey.) Anyone who can think on his feet and has some kind of reputation will be kindly received in Paris. But if you are awkward in speech, look like nothing much, and have not had your way prepared for you, then the traditional hazards of Paris are likely to open before you, one by one, and you will feel yourself both a victim and a butt.

The compulsion to quarrel—or to push differences of opinion just as far as they will go—is endemic to Paris. When Parisians come to blows over the newest (or the oldest) movie, the true point of comparison is not the state of current opinion in London or New York. It is the metropolitan civil war that has wracked Paris in one form or another for hundreds of years and is still present as an energizing element in Parisian life. This way may take many different forms, but it has not gone away. And when Parisian rises in wrath against Parisian, the rest of us would do well to stand aside.

This is not a political history of the tumultuous commotions that Paris has undergone. But I must point to one or two recurrent features of the long-running civil war between Parisian and Parisian. The first and most evident characteristic of the Parisian commotion is its vivacity. Parisians are like hand grenades that go off the moment the pin is pulled. Their commitment is total, moreover. I am thinking in particular of an engraving that dates from the popular rising of 1830. There is fighting in the street. In most other cities those who were safely indoors would have shot the bolt and hidden under the sofa. Not so in Paris: young and old alike climb out of the windows and join in with whatever is nearest to hand.

The second recurrent trait of the Parisian upheaval is that the rough work is done by young people. It was the students of the Ecole Polytechnique, in 1830, who stood up to the Garde Royale. In doing so, they fulfilled the immemorial role of young people in Paris, which is to get themselves beaten up or killed for an idea. Walking around central Paris today, we find here and there a wall tablet in memory of someone who was killed by the Germans during the liberation of Paris. Rare is the tablet that commemorates anyone aged over twenty-five. There are people who for reasons of their own would like to wish that fact away, but the truth is that Eugène Delacroix, though himself no man of action, was not fantasizing when in his *Liberty Guiding the People* he personified Liberty as a beautiful young Parisienne and her immediate henchman as a boy not yet out of school.

Paris has also at all times had its full quota of scoundrels, young and old. The novels of Balzac are as good a guide as any in that matter. Faced with Balzac's arch-villain Vautrin, we recognize *homo Parisiensis* in majestic, Lucifer-like, and unforgettable form. But we also remember what General de Gaulle said when someone called Jean-Paul Sartre a public nuisance: "He, too, is France." And Vautrin, too, is Paris. Vautrin is Saint Louis in reverse, Pascal in reverse, Bossuet in reverse. He is grandiose in his lack of scruple, in his vast criminal ingenuity. He is the dark angel of Paris, and in the shadow of his broad wing a whole underpopulation lived.

Parisians in general are conservative, where their houses or apartments are concerned. Many of them have lived in the same place forever. No matter how many new shops offer the latest in furniture and design, Paris is still very largely an old-fashioned city in which people live much as they did fifty years ago. A Parisian bathtub may well look much as it looked when Alfred Stevens painted it as the latest novelty in everyday living. An upright piano may be put to use exactly as it is put to use in Giovanni Boldini's painting (or Cézanne's, for that matter, or Matisse's) of mother and daughter, or sister and sister, working their way through a four-hand arrangement. The concept of the free-form salon has never quite gone out in Paris, even if people no longer have visiting cards that tell us on which day in the month they have open house.

Intergenerational friction has always been intense in Paris. Younger people today would rather spend their money on vacations, fast cars, amusing clothes, and a little house in the country than on the kind of somber unchanging interior that was mandatory a hundred years ago. Indoor Paris is in many ways a museum of taste, in which the clocks of decoration stopped quite some time ago and the present owners act, willingly or unwillingly, as custodians. It is as if the modalities of the agreeable life had *(Continued on page 244)*


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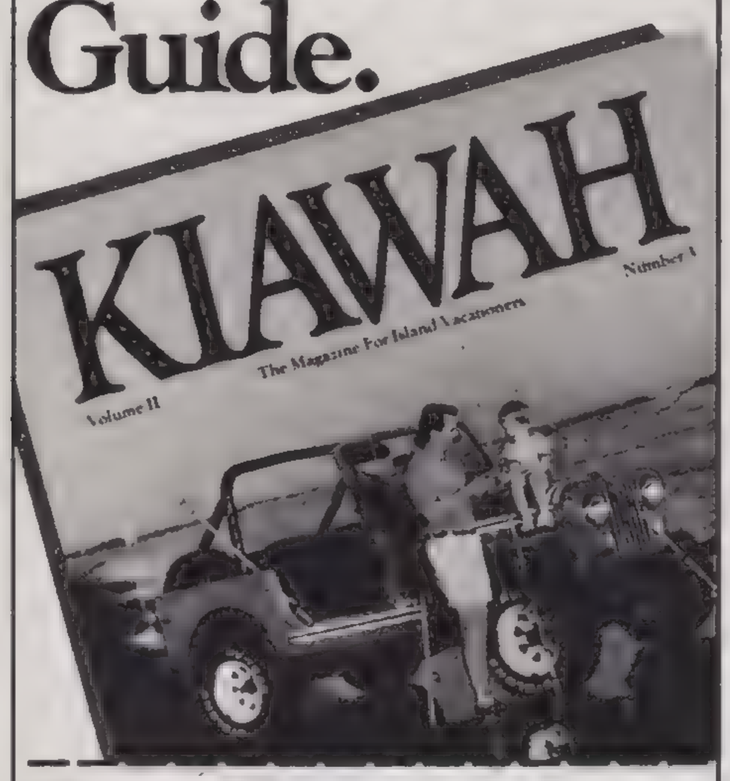


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## THE PARISIANS

*(Continued from page 243)*

been fixed once and for all and there was no reason to change them.

People got on perfectly well in a handmade way without electricity, without gas, and without complication. A beautiful spareness was the measure of everyday life. To have too much of anything would have been a nuisance, whereas later it came to be a distinction. Nor was it a disgrace to do nothing, like the young man in Gavarni's *Far Niente.* Only later did it become a man's duty to produce, consume, and multiply. Gavarni in the 1830s thought it perfectly all right to dream the day away, just as Eugène Delacroix in 1833 did not think it affected or extravagant of the young Comte de Mornay to turn his sitting room in the Faubourg Saint-Germain into a Moorish tent. Mornay had been to Morocco in his capacity as a diplomatist. He had liked it there, and he wanted to prolong the experience. Why shouldn't he?

Glimpses of this sort tell us two things about Parisians. They are quick to get on to the new thing when the new thing offers them a better look, a better life, and a bigger splash. Furthermore, they live as well as they can. Paris has its share of misers and savers, but they are outnumbered by the people who like to shut the door on the world outside and celebrate their own well-being. If I linger in the second half of the nineteenth century, it is because certain attitudes were perfected at that time, and they have never changed.

Since the 1950s, there have been radical changes in Paris. Whole quarters have lost their former petit-bourgeois identity and been pushed up the social scale, the way a chimney sweep was once pushed up a chimney. Prosperity is on the move, that is to say, much as it was in the age of Emile Zola's novels. The sense of neighborhood has gone, never to return. The one-person shop, the solitary craftsman, the frugal, secret, and yet dignified life—all have been lost. Paris was not meant to be a uniform city, but uniformity is being forced upon it in the interests of a standardized well-being.

Looking at the new-model streets and the new-model apartment houses, where every square millimeter is measured and charged for, we remember to what an extent the great Parisian achievements have been the work of people who vanished into the great city like mice in an old cheese. A privileged anonymity was what Paris offered to the poets and novelists, the painters and sculptors and composers whom we most honor. And they in turn loved the individuality of the Parisian street, the corner café, the ripened oddities of the one-person shop.

Before the great tradition of Parisian individuality is threatened still further, let us take another look at it. The old-style Parisian knew that he was part of an ever-expanding city. (The population of Paris reached its first million in 1846, the year of Balzac's *Le Cousin Pons.* By 1877, the year after Zola published *L'Assommoir,* it was two million.) Zola knew that there were people around who craved what he called "a violent luxury," that there were housewives who wanted to be set up like kept women, and that there were househusbands who wanted to live as in a bank vault, with servants to match. But the old-style Parisian didn't go along with that. He knew that fashions in living come and go, and he treated them as theater: something to be looked at with a lingering amusement.

Edmond de Goncourt, the diarist, novelist, playwright, and critic of art, was a Parisian of that sort. The conversations in the Goncourt diaries are archetypally Parisian in that the people concerned were beyond surprise. They knew that Paris was a very peculiar place, and that in matters of money, ambition, intrigue, and sexuality there was no such thing as the impossible in Paris. And they talked it all out, without a word abated or a fact glossed over. They knew that Parisians could be monsters even in their moderation, let alone in the excesses that so many had committed and to which so few would willingly confess. Nothing astonished them. After Victor Hugo was buried in 1885, for instance, there was a priapic free-for-all among the bushes and coverts of the Champs-Elysées, in which both men and women threw off their clothes and coupled like goats. Not by so much as a raised eyebrow did anyone in the Goncourt circle treat the news of this as anything unusual.

They were also archetypal old-style Parisians in that in the end, after the last good meal had been eaten and the last good-looking woman laid, what mattered most for them were three things: art, learning, and literature. (None of them was musical.) They were not infallible—who is?—but they cared. Any one of them would have put his hand in the fire for the right phrase, the right patch of color in the right place, or the right connection between this and that historical fact.

There are a great many Parisians who never open a book, care nothing for painting, and do not know what it *(Continued on page 247)*


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## THE PARISIANS

*(Continued from page 244)*

is to be transformed by an idea. In the context of art, literature, and pure thought they are so much inert matter. Forever beyond galvanization, they are the deep mud at the bottom of a river that above them flows clear and swift. Yet in a mysterious way these same people give bulk and density to Paris. A great city cannot be all Bossuet, all Voltaire, all Lavoisier, all Littré, all Mallarmé. Not everyone in Paris can be dressed by the great *couturiers,* or eat at the great restaurants, or keep up with what has been done in music by Pierre Boulez, in anthropology by Claude Lévi-Strauss, in literary criticism by Roland Barthes, or in history by Fernand Braudel. They may go through life without ever hearing an original thing said or recognizing in a shopwindow the book that is going to change the way we look at the world.

Yet in their relationship to their city they, too, are Parisians. They have the impatience, the driven look, the will to get there first. Even in their pleasures there is often an element of getting as much as possible exactly right. Witness the *tiercé,* a form of playing the horses that is distinctly Parisian. Where in other cities the trick is to find the winner, in the *tiercé* the Parisian falls upon the race in a veritable frenzy of divination and backs himself to find not only the winner but the second- and third-placers as well.

Parisians by nature are not passive. They are doers, provokers, and pouncers. Nowhere does political infighting have a greater vivacity. Nowhere does political scandal move faster or have a more appreciative audience. In criminal matters, Parisians favor a summary judgment, carried out, if possible, in hot blood. The guillotine is a true Parisian invention: where other nations got stuck with the ax, the hangman's rope, and the electric chair, with their latitude for error and their unspeakable side effects, the Parisians perfected in 1790 a noiseless, instantaneous, unfailing alternative.

But with that vivacity of response there goes from time to time a beautiful unanimity of feeling. Where elsewhere the public meeting has largely gone out, and people prefer to learn of great issues from a few stumbling sentences on television, Paris can still give the words "a live audience" their true meaning. It is a sacred platitude of social history that the broad straight streets of central Paris were built to make it easy for any popular rising to be put down by Authority; but anyone who has lived in Paris will remember occasions on which the Parisians turned out in the tens of thousands and walked down those same broad streets as if impelled by a collective sense of what was owed to them as free human beings.

So there it is: Paris is, and has always been, a very peculiar place. It is shut where we hope to find it open, and open where we fear to find it shut. Parisians resist pinning down, defy generalization, and are a continual source of wonder and surprise. It is through the ear, as much as through the eye, that we must court them. Talkers themselves, they demand talk of others. And what talk they give in return! It is as true today as it was in 1461, when François Villon first formed the phrase, "Il n'est bon bec que de Paris." Nowhere do women talk so well, and nowhere do men have a better time with them. ▽


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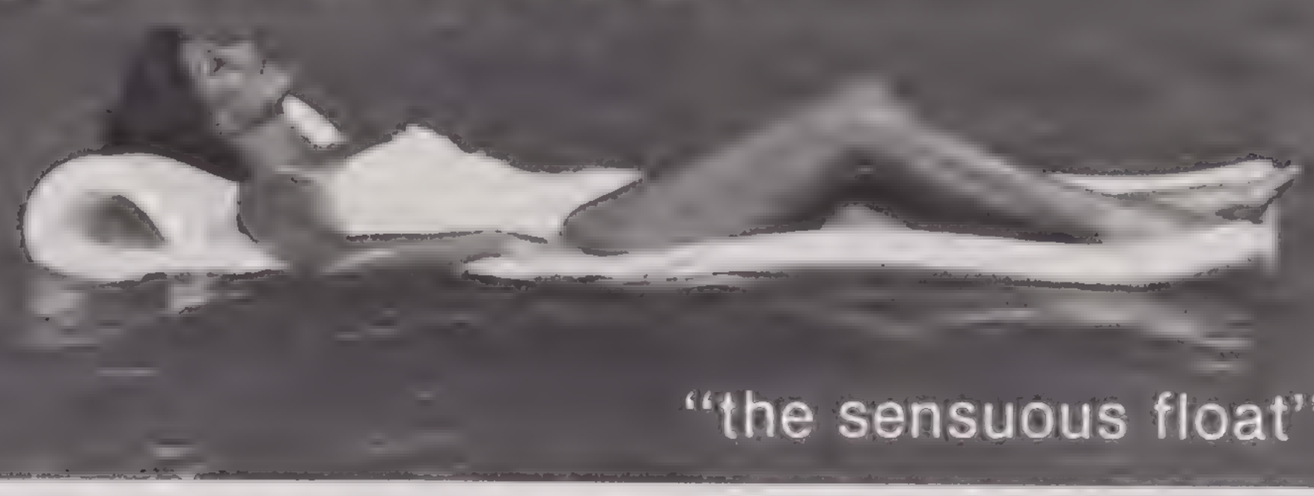

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# The great Great Lakes escape: Mackinac Island, Michigan

Notes on a resort that lives in the past—and loves it!

**BY ANDREA CHAMBERS**

Christopher Reeve, in the guise of a talented young playwright of 1980, falls in love with an old photograph of a beautiful stage star, circa 1912. To the soaring notes of Rachmaninoff, he successfully wills himself back to the turn of the century. A heated romance follows as the actress, played by Jane Seymour, succumbs to his charms. Critics panned the movie *Somewhere in Time,* but praised the backdrop: the Grand Hotel.

If time does not exactly move backward at the Grand, it certainly does not rush forward. This improbable white leviathan, nearly one hundred years old, is the pride of a small lilac-covered island in Michigan's Straits of Mackinac. Surrounded by the oceanic vastness of Lakes Huron and Michigan, it is a dot of wooded land rising, humplike, from the water. Prehistoric Indians, paddling toward its rocky shore, named the island Michilimackinac: great turtle. The abbreviated version, shortened sometime in the nineteenth century, is pronounced "Mack-i-naw" by the locals.

Newcomers arrive on Mackinac by ferryboat from the mainland, or by small plane. From that point on, all traces of modern transportation disappear. At the dock waits a horse-drawn carriage with a liveried driver, or a more plebeian buggy. The island fathers, you see, have banned automobiles since 1896, shortly after they were developed. With its civilized absence of engines, Mackinac Island is suspended, far more effectively than the movie, somewhere in time.

To the island's six hundred year-round residents, the gentle clip-clop of horse hooves on the narrow streets is as much a part of the background as the sound of automobile horns are to city dwellers. But to visitors, the bustling carriage traffic is both quaint and a touch surreal. Horses haul garbage trucks, supply drays, and even pull a special taxi for the handicapped. In their wake, men in yellow overalls and broad-brimmed hats scoop up the droppings in an energetic effort to keep the island clean. As the horses plod past turn-of-the-century summer "cottages" with Victorian turrets and gingerbread trim, bicyclists weave in and out of their paths. Horses, supposedly, have the right of way. Yet anything goes on the roadways that crisscross the island, two miles across at its widest point and three miles long.

The Grand Hotel stands coolly apart from all this pleasant madness, a proud clapboard palace on a hill overlooking the water. The approach is via a stately incline lined with Norway maples. They call it "Grand Hill," and no one questions why. At the top, eight United States flags and a phalanx of the hotel's mustard yellow and red ones snap in the breeze on the Grand's roof and project smartly from its balconies. On the colonnaded front porch, mustard-yellow *(Continued on page 250)*

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# MACKINAC ISLAND

*(Continued from page 248)*

awnings shade the matching honeybee marigolds in the window boxes. Potted geraniums, the hotel's symbol since its opening in 1887, are everywhere. A line of white wicker chairs stretches up and down the 880-foot verandah. On a nice day, the porch is packed with guests doing needlepoint, writing letters, reading, or just plain staring at the blue of the water stretching as far as the eye can see.

The guests come for the lazy summer days and the pure, pollen-free North Michigan air, for the serpentine swimming pool at the edge of a great green lawn, for the golf and the tennis. But most of all, they come for the blend of island quaintness and sophisticated elegance one experiences at the Grand.

The man responsible for the hotel's new panache is Carleton Varney, the New York decorator. Varney, who had a love of breezy summer places from his childhood on the island of Nahant, Massachusetts, was hired by the management in 1978 to give the hotel a fresh new look while retaining its flavor. He started with the lobby, which was predominantly red with a garish red and gray carpet. "It was pure Roxy Theater," recalls Varney. He quickly transformed it into a gracious expanse of armchairs, tufted-velvet sofas, and a black, green, and red rug embellished with geraniums. "I tried to set everything against green walls to bring out the sea and the sky and the white feeling of the island," Varney explains. For the same reason, he had the ceiling painted a soft "Thomas Jefferson" blue.

In his renovation of the guest rooms, Varney confronted layouts designed in the days when guests arrived with an entourage of maids and valets. The rooms overlooking the water were intended for the masters and mistresses; the much smaller ones on the back were for the servants. To give the whole place an airy feeling and to open up the smaller rooms, he selected whimsical stripes and

ELYSE LEWIN

Carleton Varney-decorated Grand Hotel room

prints for the wall coverings, and casual wicker and wood furnishings. In two cases, Varney indulged his passion for history: the Lincoln Bedroom is closely modeled on the original in the White House; the Madison Room is a replica of an eighteenth-century bedroom done in the damask fabrics and peach colors that Dolley Madison loved.

To preside over the cuisine presented in Varney's splashy canary-yellow, orange, and green dining room, the management chose Austrian-born Hermann Schwaiger. Chef Schwaiger's task was to lighten the cuisine. He did away with the steamed finnan haddie, the pot roasts, and the heavy stroganoffs, and added chilled summer soups and light veal and fish entrees.

The popularity of Mackinac Island as a civilized northern outpost for the smart set was prophesized by the American poet William Cullen Bryant as early as 1846. In his *Letters of a Traveler,* he wrote of his visit to the island and its potential as a tourist spot: "I cannot see how it is to escape this destiny. . . .The world has not many islands so beautiful as Mackinac."

Nor, noted other observers, so potentially commercial. Francis B. Stockbridge, a Michigan businessman and later a U.S. Senator, saw the value of a major resort hotel on Mackinac and selected a plot of land on the island's west bluffs. He then induced three transportation companies serving the island—the Michigan Central Railroad, the Grand Rapids and Indiana Railroad, and the Detroit and Cleveland Navigation Company—to join forces in building a colonnaded masterpiece overlooking the Straits of Mackinac. The companies, each taking a one-third interest in the project, were obviously hopeful that the magnet of a Mackinac resort would lure more passengers to their boats and trains.

From the outset in 1887, the resort set a standard of elegance. Built in an era of Victorian excess, the Grand was noteworthy for its uncluttered exterior. No cupolas, filigree, or elaborate fretwork were to be seen. The five-story sweep of Michigan white pine stretched across the bluff like an ocean liner. Over the

years, a series of skippers captained this ship. From 1923 until 1979, the owner was W. Stewart Woodfill, an Indiana man who had worked at the hotel as a desk clerk and manager before becoming the proprietor. Woodfill presided over his "little boardinghouse," as he sometimes called it, with a flair for hospitality and public relations. He plunked a sign on the porch reading: "This is the purest air in the world," and dared anyone to dispute him. He lured important politicians to his shores by offering them elaborate quarters in special suites designated for the "President" and for the "Governor of the State of Michigan." In the 'forties, he even leaked word to the press that Greta Garbo and Clark Gable were coming to the Grand Hotel. He then hired a young woman an roughly Garbo's size to ride about, veiled, in a carriage. The island—and the press—were so intrigued about "Garbo" that no one bothered to ask what had happened to the missing Gable. After Woodfill retired to Arizona, the hotel came under the ownership of his nephew, R. Daniel Musser, Jr., a native Ohioan who also worked his way up the ranks at the Grand. Today, he presides over one of the few family-owned resorts in America.

The hotel, in turn, presides over an island where the past seems more real than the present. It is a place where the locals invite one another to ice-cream socials on the front porch and participate enthusiastically in stone-skipping contests on a windswept point. The fur-trading headquarters of John Jacob Astor on Market Street closed, it seems, only yesterday. The sound of musket-firing demonstrations at Fort Mackinac is more appropriate, somehow, than the hum of planes heading for the small island airport.

At the Grand, some traces of the past have, of course, disappeared. No longer does the hotel stage an annual track-and-field day, as it did in 1894. There are no spirited "gentlemen's rowing races," "bellboys' tub races," "greased pole events" (a $5 bill was placed at the end of a twenty-five-foot pole extended over the water), or "egg races," during which riders trotted around a track holding an egg in a spoon. However, each August the hotel is the site of a World Sauntering contest. The goal is to get from one side of the long front porch to the other as slowly as possible—a metaphor, some might say, for the passage of time on this charmingly out-of-step island. ▽

Lake-viewing 880-foot Grand Hotel verandah

## TO GO TO MACKINAC: A FEW FACTS AND FIGURES

Mackinac Island lies in the Straits of Mackinac where Lake Huron meets Lake Superior off Northern Michigan. The easiest way to get there is by small private plane—with the Mackinac Island Airport a convenient half mile from the Grand Hotel. Otherwise, Republic Airlines flies daily from Chicago, Detroit, and Minneapolis (in under two hours) to the Pellston Airport—half an hour from the ferry in Mackinaw City. The ferry runs from early morning to early evening and reaches the island in twenty minutes. Air taxis do the trip in half the time.

Getting around on-island is worry-free—no cars, no buses. Transportation is via walking, bicycle, or horse-drawn carriage.

The Grand Hotel opens its doors from May 12 to October 30. Rates—including breakfast and dinner—$130 for a single room; $165 to $220 for two people sharing a double. No tipping—but a surcharge of 18 percent is added to the bill. —K.G.


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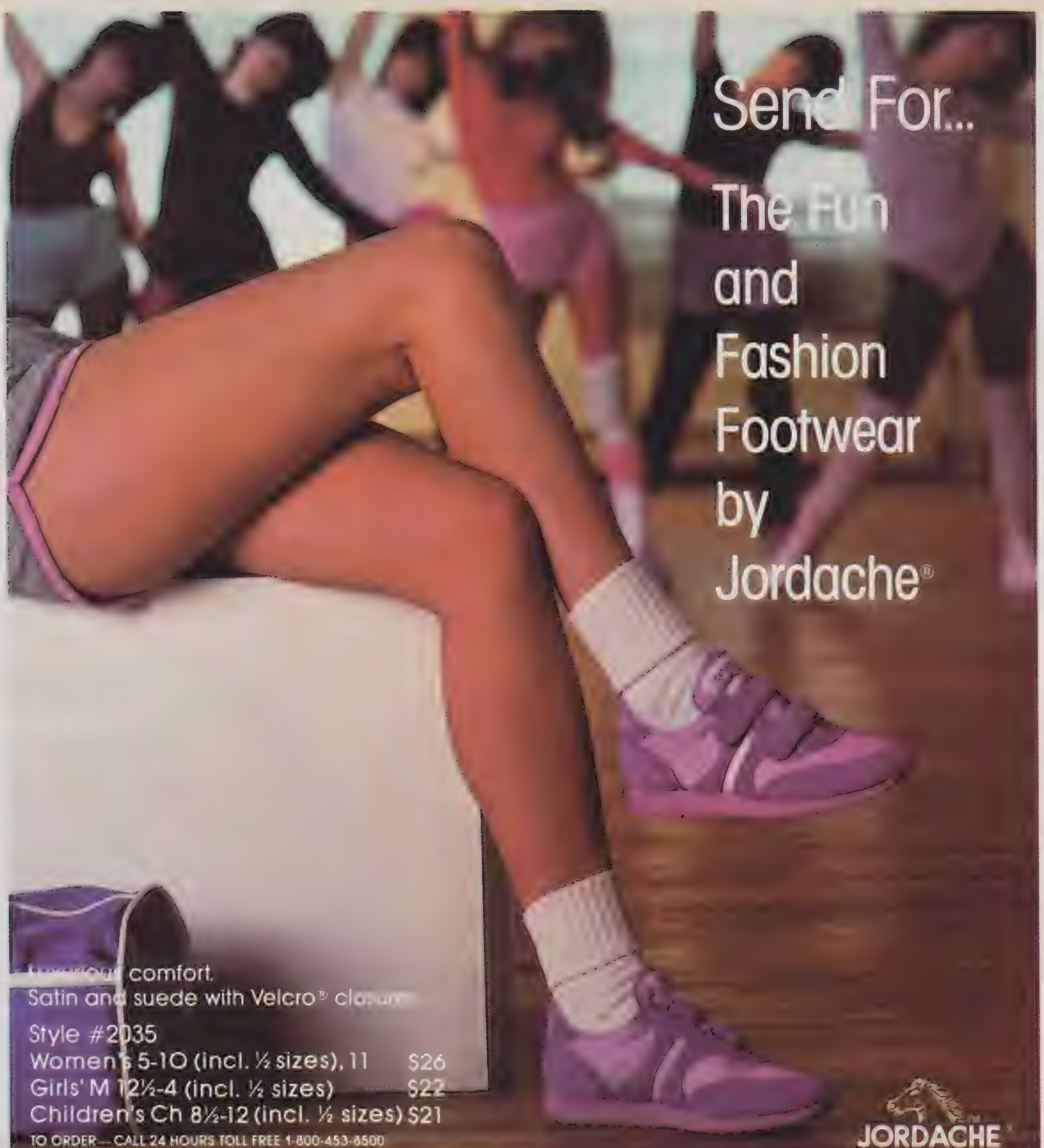

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VOGUE'S

# View

*News: From NYC runways, London ...new labels ...designer talk*

## GREAT NOTIONS

### Found: Beyond fall's big fashion messages, smart ideas, sneaky pieces with style

They came down the runways—in Milan, in Paris, in New York—with a steady, almost relentless rhythm: leggy young women in round-shouldered jackets, in men's-shape coats, jeweled sweaters and charcoal trousers, Japanese layerings—the headline-makers. Looking between those headlines, though, you saw news items: buttery-leather gloves on, seemingly, every model on either side of the Atlantic, sheer—seamed—black stockings with nighttime clothes at YSL, Geoffrey Beene, Valentino. There were immediately noticeable elements, this fall, to lift from a runway.

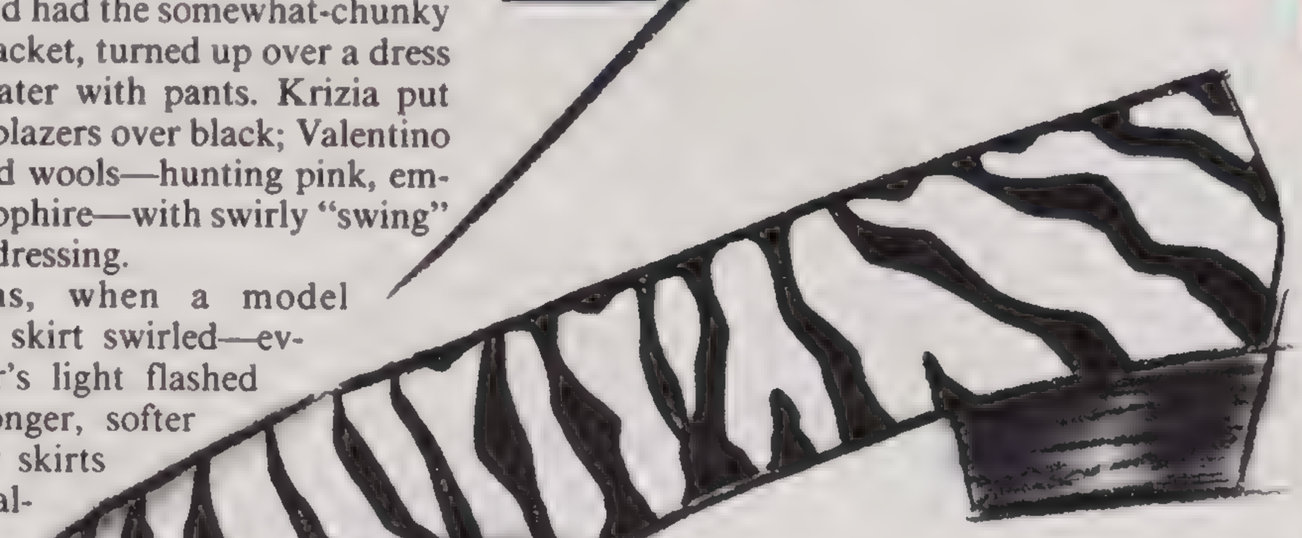
First item: a bright jacket, often used to break the look of all-black; the richness of color came from its gutsy fabric. Calvin Klein's raspberry Shetland had the somewhat-chunky shape of a boy's jacket, turned up over a dress or crewneck sweater with pants. Krizia put jewel-color lamé blazers over black; Valentino paired hot-colored wools—hunting pink, emerald green, or sapphire—with swirly "swing" skirts for dinner-dressing.

At collections, when a model turned—and her skirt swirled—every photographer's light flashed . . . and those longer, softer gored or circular skirts came across at almost every price. Valentino showed fox-cuffed black sweaters over swirly "can-can" style skirts; Lagerfeld put swirly shapes with short Fendi furs; Perry Ellis and Norma Kamali made below-calf flared—and gored—skirts their major skirt shape, for day or night.

Separate jackets, shots of color

Standouts: Bright-green "British Lounger" jacket, *left,* Ralph Lauren; Valentino's velvet circular skirt with petticoat, *right*

New skirts that flare, swirl, move with ease



In a season of "animal" pattern bags and belts, an Andrea Pfister variation, *left:* flat leather shoe in "zebra" black-and-white

"Animal" accessories: added wit, not joke-y pieces



Scarf works: Black silk chiffon, magenta border, *below,* at Calvin Klein; Anne Klein's fuchsia-and-black glen plaid, *right.* At men's collections, great mufflings, *far right:* On Jon Wiedemann (Isabella Rossellini's husband), a Jeffrey Banks-tied cashmere-flannel scarf.



Other smart notions? Most anything "animal"—when it came as a separate piece: a "zebra"—white and black—sweater at Perry Ellis. Saint Laurent showed a clear fondness for leopard-print bags and belts.

At every collection, the most-noticeable addition, inevitably: a scarf . . . or more-than-one scarf. With a suit, Calvin Klein might lay a large shawl on a shoulder, tie a chiffon muffler at a neck, tuck a small scarf, too, in a pocket. Ralph Lauren punctuated day clothes with slim "ties" of bright-color cashmere; at men's collections, a big muffler would tie—and retie—up high on a neck. It had a bravura style.

*("View" continued on page 256)*



Muffling up in bright wraps of color, cozy inventive layerings

Photos by MICHEL MAUROU, MARY RUSSELL, PIERRE SHERMAN.
Sketch by DAVID CROLAND

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Mothers Work



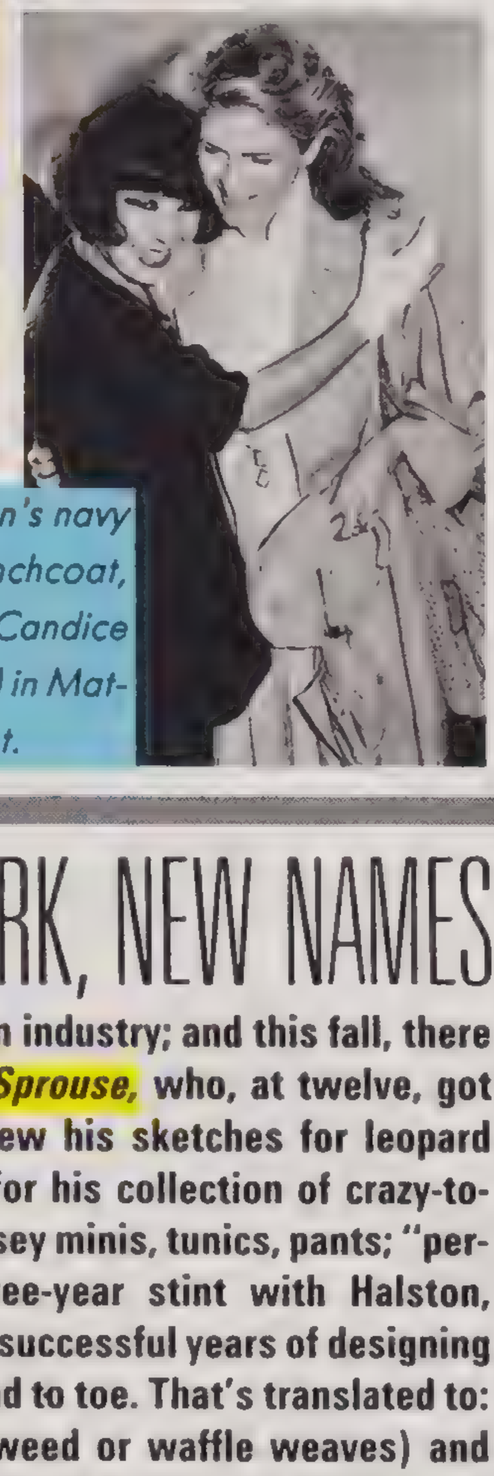

VOGUE'S

# View

## MEN'S TAKES

*Continuing as one of the strongest influences—one of the strongest looks—in fashion: menswear dressing. . . in clothes actually designed for men, in pieces designed by menswear tailors, in fashions specifically for women but with all the appeal of a man's. The boundaries are blurring. At some major women's collections—Perry Ellis, Ralph Lauren—almost as many men as women seemed to come down the runway, and often what the men wore looked terrific—it was what you wanted immediately.*

*Some of the best possibilities in this category: the Perry Ellis Men's trenchcoat and sweater/jacket shown here—they offer the bigger, easier scale that's very attractive, very dashing on a female frame. Other men's clothes that looked great: Williwear's big, long raincoats, shown on men and women together on the runway . . . Basco's tweedy, country-feeling "genderless" sports coats and balmacaans . . . Andrew Fezza's shearling jackets . . . Burberrys'—men's—bright cashmere sweaters.*



*Examples of men's clothes women prefer to their own: Perry Ellis Men's navy knit "blazer" (sketch, top) . . . and his sweeping wool-lined trenchcoat, above. The "switch" in action, right, on men's clothes-aficionada Candice Bergen (other fans: Susan Sarandon, Grace Jones, Isabella Rossellini) in Matsuda's men's duster coat; with Mrs. Matsuda in her husband's jacket.*

## NEW YORK, NEW NAMES

**New designers step up the pace of the fashion industry; and this fall, there are new design names to watch: *Stephen Sprouse,* who, at twelve, got both Norman Norell and Bill Blass to review his sketches for leopard jumpsuits. Dubbed "amusingly original," the words hold today for his collection of crazy-to-classic designs: hyperkinetic, graffiti-covered, fluorescent silk-jersey minis, tunics, pants; "perfect" cashmere coats, jackets, skirts. His inspiration? A three-year stint with Halston, wardrobes he created for rock star Deborah Harry. . . . After seven successful years of designing beautiful footwear, *Todd Vittorio Ricci* got the itch to "do it"—head to toe. That's translated to: clean, linear, modern two-ply wool-jersey knits with texture (tweed or waffle weaves) and handsomely untailored leathers. . . . Moonlighting as a NYC Mudd Club bouncer or toying with paper clothing in the past hasn't deflected *Robert Molnar* from a serious fashion approach. His black cut-away knit dresses (some with angora jacquards) are slinky and sophisticated, as are his very-tailored "Le Cirque" suits and dresses. . . . If it doesn't look great on *Danny Noble's* slim, five-foot-four wife, Annette—it doesn't go on the line! That is, at least, what *she* says. This expatriated British twosome have stitched up fresh All-American looks for this fall: unconstructed boxy jackets, skinny pants, oversized coats, dresses, knit tops and tunics. . . . *Arlequin*—one of the latest French labels to cross the Atlantic—features beautiful classic fabrics in designs by Patrick Hazan. He's the man who brought style-conscious Apostrophe boutiques to Europe.**

***("View" continued on page 260)***

Photos by MARY RUSSELL, TONY DUGAL; sketch by ROBERT WAMBSGANSS

Gianni Versace

PURE WOOL

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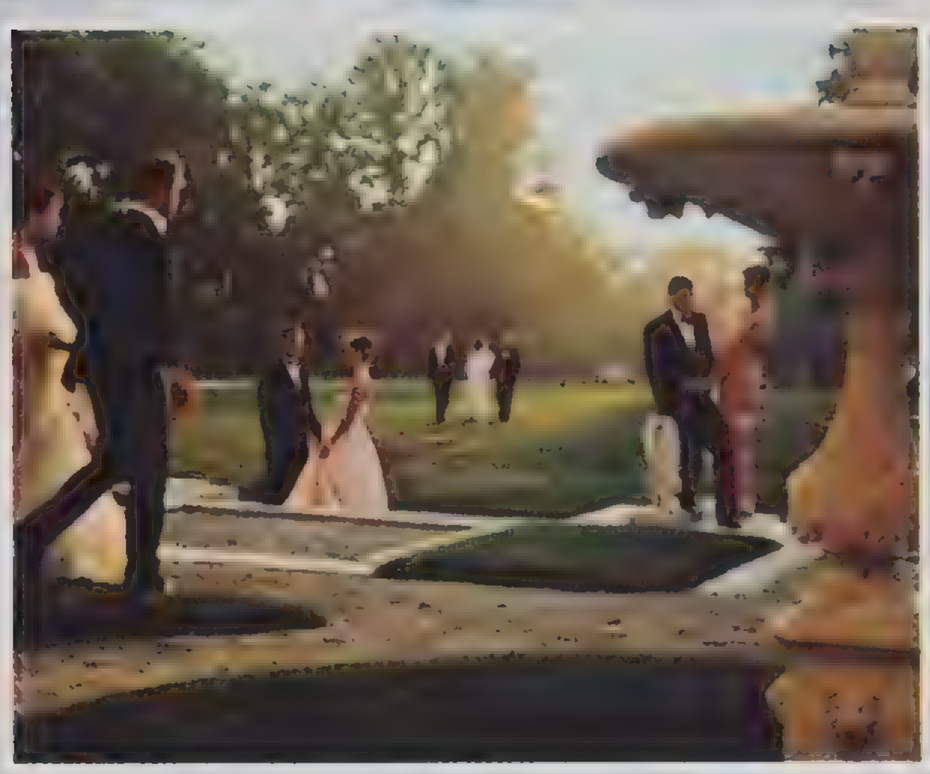

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VOGUE'S

# View

# EASY DOES IT

**For Pilar Echavarria: Sporty, luxurious pieces for easy packing, north/south living...**

*Pilar, above, in a favorite red-leather blazer*

*For New York nights: Giorgio Sant' Angelo's sequined jumpsuit*

*At the beach with her son Sebastian: leather shorts, cotton shirt*

Striking good looks—a tall well-muscled body with long legs, and a burnished mane of light brown hair and a quick and ready smile—are trademarks of Pilar Crespi Echavarria's easy style: a style that has to do with north/south living, work and motherhood—a balancing act between her apartments in New York and Miami's Coconut Grove. Pilar "balances" the climate changes with different weights: her favorite silk shirts and blouses worn with suede and leather jackets, short narrow skirts or pants when it's cool, the same elements "lightened" in cotton and linen for Florida heat. All can be easily packed in one suitcase. Regional stay-at-homes: a black sequined jumpsuit and "important" evening dresses in New York; bathing suits, exercise "sweats" and shorts in Miami.

Pilar has been involved in fashion most of her life. Brought up in Italy, married to a Colombian, she is now producing a collection of blouses that will be available at Saks Fifth Avenue in October, all inspired by the collection of shirts and blouses that are the basis of her own wardrobe.

Pilar's other wardrobe dependables include: leathers and suedes from Claude Montana and Azzedine Alaia,· Issey Miyake sexy bathing suits, and "anything" from Giorgio Sant' Angelo. "He is an old friend," she says. "He knows how a woman wants to look." Pilar designs her own gold jewelry—thin chains studded with semiprecious stones and small dangle earrings for her pierced ears—"to wear with everything day or evening."

She is, Pilar says, a "sportif but elegant" person. Translation: "I like very casual clothes made of the most precious fabrics."

—MARY RUSSELL

*("View" continued on page 266)*

*On-the-go: a silk shirt, leather jeans*



*Scuba bathing suit by Issey Miyake*



*Pilar at work, in white linen separates*

Photos by JADE ALBERT, IRAN ISSA-KHAN
Hair, Anthony DeMay for Garren, NY, Roxanne of Ugo di Roma, Miami; makeup, Guillermo Herrera, Rumiko

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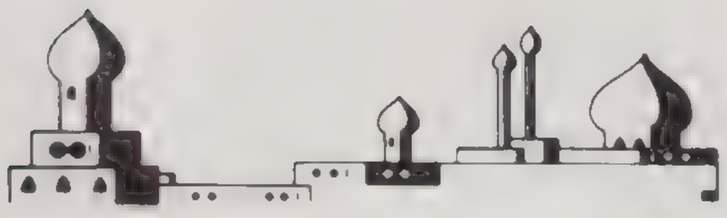

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VOGUE'S

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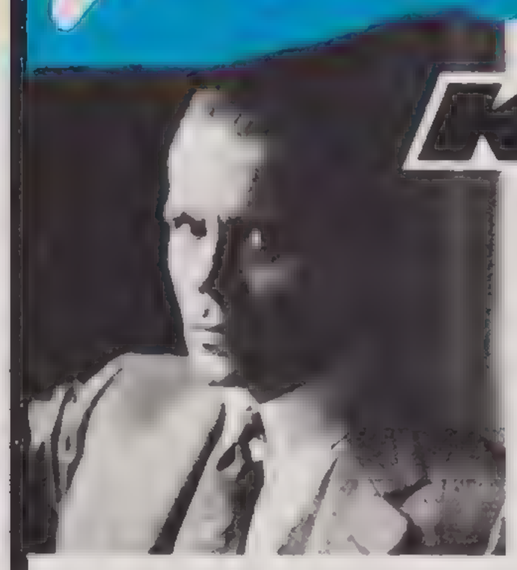


## KARL TALKS

**A CONVERSATION WITH KARL LAGERFELD IS ALWAYS INTERESTING. HERE, SOME OF HIS LATEST THOUGHTS:**

**Karl describes himself as: "A one-person multinational company. He "wants to be everywhere at once." He attributes part of his success with Chloé, Fendi, Chanel, and others to: "Not having the ego problem of putting my name on everything. I like the job, not the name."**

**Lagerfeld is toying with the idea of doing a "younger" ready-to-wear collection under his own name. "Not in Italy or France; I don't want to compete with my own clients." On Japanese designers: "They have given a new approach to fashion. Other designers may reconsider their notion of what is modern—cute, sexy, body-conscious clothes—and start thinking about new larger shapes in new fabrics and colors."**

## Leisure dressing: new, racy, all based on ski wear

FAST-TRACK CASUAL

*What's coming? "Ski" clothes in abundance. But the new pieces aren't meant for slopes or apres-ski; they're leisure-dressing items to wear at-home, off-hours in a city. "Ski" this fall may translate as the new line of pants: long, lean, with stirrups for an attractive taut "pull" . . .but finished enough—in black knit at Anne Klein and Ralph Lauren—to set off a silk tunic, a sequined sweater, one of the season's flyaway jackets. In jackets, sophisticated city-takes on parkas are everywhere. So are hoods. A hood—if it's black jersey—might come as a separate piece, fold into a giant cowl. In sweaters, ski influences are often literal: Ralph Lauren's charming hand-knits with "naïf" ski scenes, alpine-design sweaters and dresses at Adrienne Vittadini. . . . Ski looks keep coming, right down to the toes. Low ankle boots with skirts or pants, for indoor wear or city streets . . . . Outdoor versions, too—Vittorio Ricci's ankle-strapped boots on lug soles. . . .Alexander Julian's "ski"? Thermal underwear fabric—in brilliant outerwear colors—transposed to attractive "warm-ups" to wear at-home.*

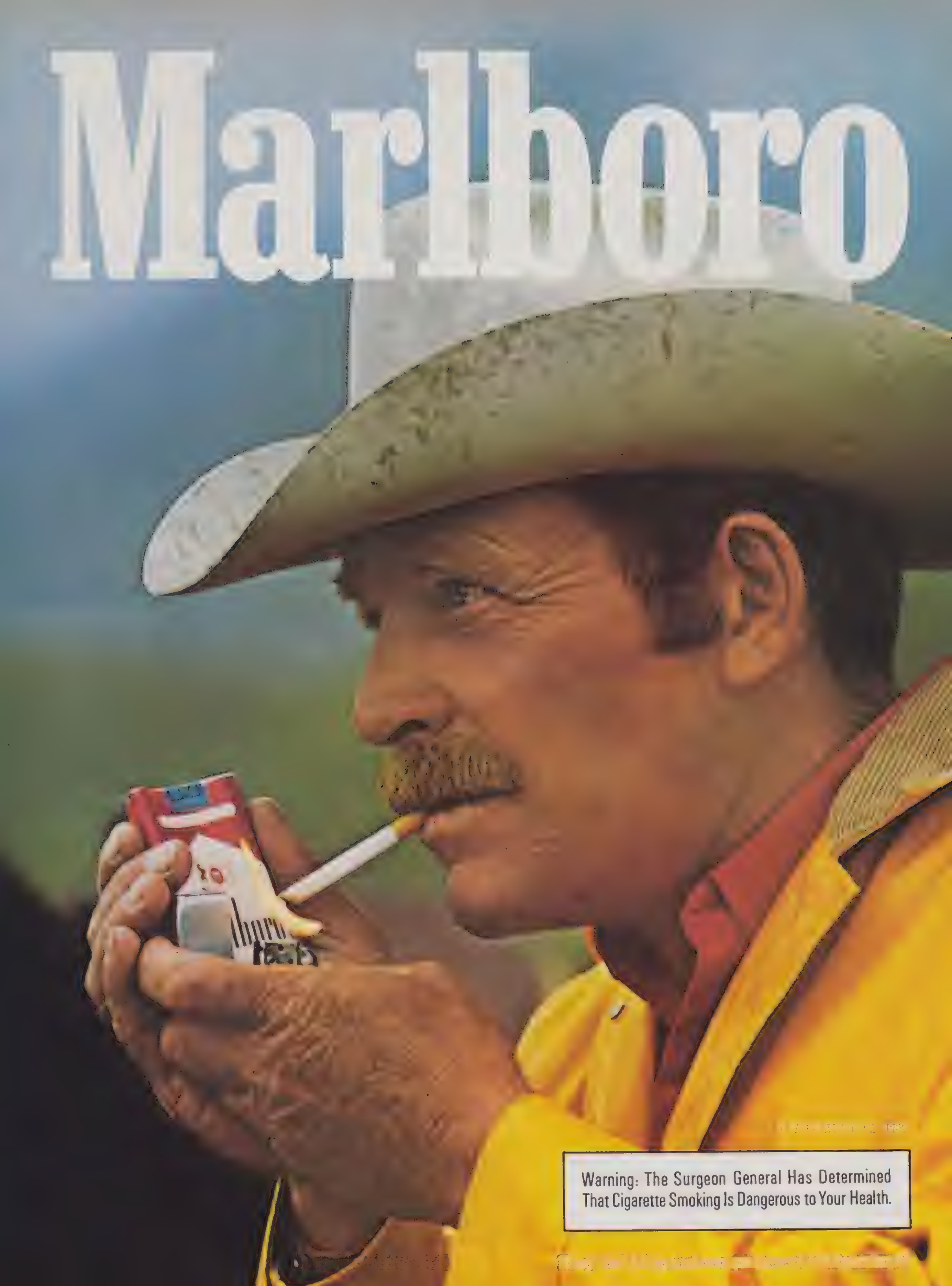
*("View" continued on page 268)*

*Fuchsia suede boot, Dorothée Bis*

*Lauren's stirrup pants, hooded cotton parka*

*Black knit stirrup pants, Anne Klein & Co.*

Photos by ARTHUR ELGORT, MARY RUSSELL; sketch by TIM SHEAFFER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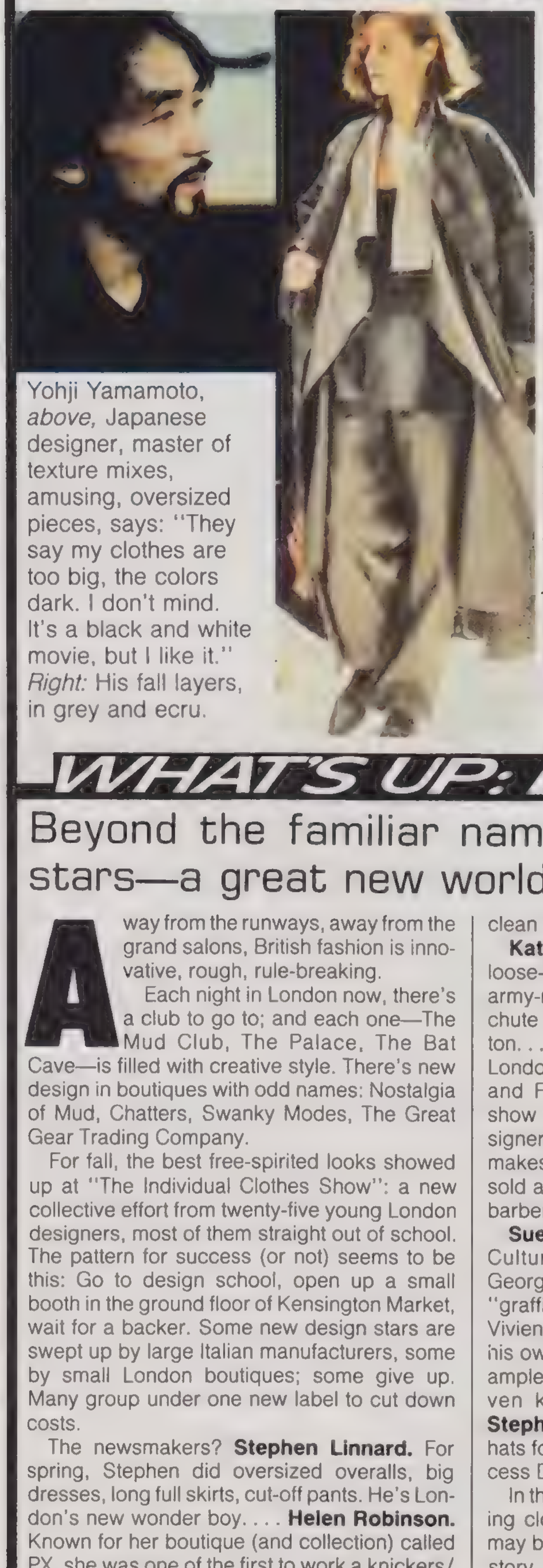
VOGUE'S

# View

## VIEW FROM JAPAN



Yohji Yamamoto, *above,* Japanese designer, master of texture mixes, amusing, oversized pieces, says: "They say my clothes are too big, the colors dark. I don't mind. It's a black and white movie, but I like it." *Right:* His fall layers, in grey and ecru.

*Japanese designers, some fashion headlines emphatically state, are storming the West: U.S. and European clothesmakers are talking Japanese influences, stores are opening Japanese-clothes departments, American women are lining up—heatedly—pro and con. And the clothes are selling. That fashion exchange travels two ways. Explains top Japanese design star Yohji Yamamoto, looking Westward: "Paris? Critics, critics! I like it. London is very different; it is quiet, open to new ideas. Very civilized. It's like American justice. New York is quite architectural, a masculine city. I feel that I have to walk very fast. When you live in New York, you're treated like an American. There are many countries in New York without a passport. I wonder how Europeans and Americans are thinking about Japan at this moment. Trade, defense. What do you think?"*

*—GLORIA NODA, IN TOKYO*

## WHAT'S UP: LONDON

### Beyond the familiar names—and accepted stars—a great new world of British clothes

Away from the runways, away from the grand salons, British fashion is innovative, rough, rule-breaking.

Each night in London now, there's a club to go to; and each one—The Mud Club, The Palace, The Bat Cave—is filled with creative style. There's new design in boutiques with odd names: Nostalgia of Mud, Chatters, Swanky Modes, The Great Gear Trading Company.

For fall, the best free-spirited looks showed up at "The Individual Clothes Show": a new collective effort from twenty-five young London designers, most of them straight out of school. The pattern for success (or not) seems to be this: Go to design school, open up a small booth in the ground floor of Kensington Market, wait for a backer. Some new design stars are swept up by large Italian manufacturers, some by small London boutiques; some give up. Many group under one new label to cut down costs.

The newsmakers? **Stephen Linnard.** For spring, Stephen did oversized overalls, big dresses, long full skirts, cut-off pants. He's London's new wonder boy. . . . **Helen Robinson.** Known for her boutique (and collection) called PX, she was one of the first to work a knickers/big white shirt-with-lace look. **John Richmond.** More conservative than some, he does easy clean shapes for Lana/Lino.

**Katharine Hamnett** makes clothes that are loose-fitting, rough-seeming; for fall, with an army-navy look—big anoraks, full skirts, parachute pants and jumpsuits—all in silk or cotton. . . . **Zwei** may, in German, mean two; in London, Zwei means Giola Meller-Marchovicz and Fiona Dealey: sexy clothes—knits—to show the body. . . . Made up of five young designers, **Notre Dame X** has a big following and makes creative—but understandable—clothes sold at London's DEMOB boutique. DEMOB has a barbershop in back, a lunch counter.

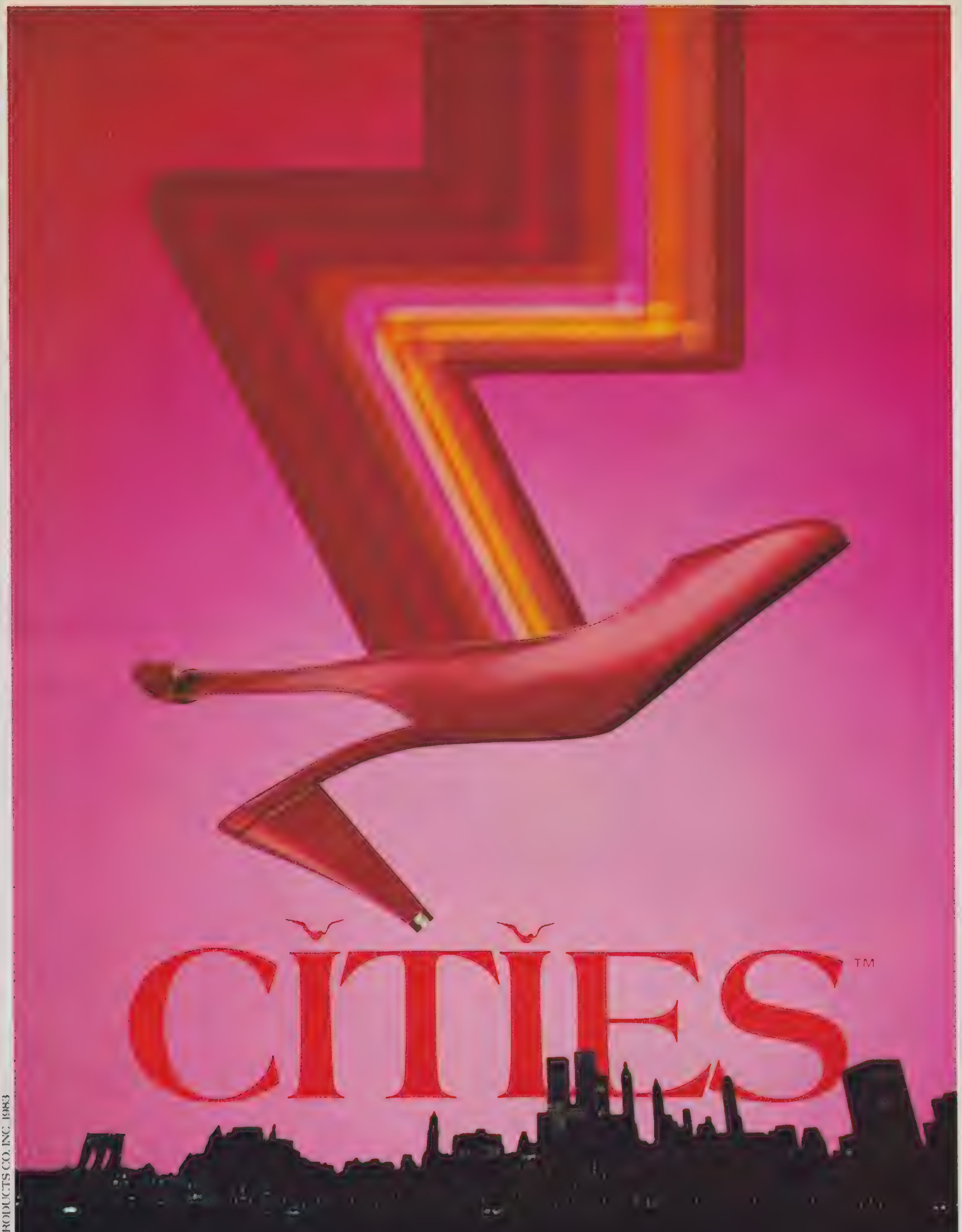
**Sue Clowes.** Her most visible clothes are on Culture Club (and the band's lead, Boy George); she works with original handprinted "graffiti" fabrics. . . . **Richard Torry** once was Vivienne Westwood's assistant, now is doing his own rough, asymmetrical fabric mixes. Example: A big hand-knit sweater, put with a woven kilt that has a slanting hemline. . . . **Stephen Jones** makes some highly fanciful hats for every event or mood. One client? Princess Di.

In the end, some of these designers are making clothes that are highly special and some may be hard to understand. All tell a story. The story, now: There's an energy—and magic—in London.

—LISA NORRIS, in London

*("View" continued on page 272)*

MARY RUSSELL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VOGUE'S

# View

## PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

*Finds: evening dressing answers... what's coming: clothes for another season... news from designers, new collections, new shops*

**People are talking about . . . evening dressing: This fall, there's an abundance of it—flirty short dresses, nighttime sweaters and skirts, jeweled tops with plain trousers, long slinky dresses for night. Many of the best looks from major nighttime designers—Valentino, St. Laurent, Bill Blass—are based on separates dressing . . . and remarkable (often glittery) fabric; and at almost every price level, this season, there are single versatile pieces to find for night. That may mean a new swirly-shaped skirt—below-calf and in black velvet from Mrs. H. Winter; or a short narrow sequined skirt from Blass III with a slim sweater top. Christyne Forti has easy pull-on sequined tops for evening glitter; Giorgio Sant 'Angelo has raspberry or black sequined pullovers and cardigans to put with trousers for a relaxed evening out. Pieces-thinking for night, now, has gone a long way from bouffant skirts and blouses. What all of the items here have in common: a modern pared-down style.**

What's news? Crisp tops in nighttime fabrics; the twist is that they look newest, with pants or a skirt, when you wear them by day. Fernando Sanchez, for fall, has made great-looking moiré shirts in silvery grey or soft mauve; Blassport has a heavier white satin blouse with an asymmetric opening. . . . Accessory style: This fall, Mary McFadden--for the first time--has done a collection of handbags, some in her recognizable pleated fabric: as always with McFadden, in shapes that are decidedly precise. . . . New boutiques selling fashion names in shoes seem to be the nonstop trend, these days, in retailing: this month, one of the most interesting of those ''names,'' Walter Steiger, opens a new boutique in Beverly Hills. Coming in the next year: Steiger outposts in Palm Beach and San Francisco. . . . The aim is to Steigerize all major cities.

*"For night, now, there are great pieces —real finds—with a modern, pared-down style"*

**In these days of indistinguishable dressing, what does an aspiring starlet wear to stop a photographer in his tracks . . . or to stop a truck? After watching would-bes at the Cannes film festival this year, a fashionable reporter came away with some funny ideas. For Cannes-do dressing, she suggests: skirt lengths—nothing below mid-thigh, preferably immediately below derriere, short enough so when you climb in your Rolls Royce, cameramen get a good angle. Silhouettes, to do a star justice, should be tight, tighter, tightest: Clothes so snug that they seem sprayed-on are best. One bright girl painted on shorts and a tank top. "Color" means bright; neon is good for glowing in a dark screening room. Animal prints are very important in Cannes: don't hesitate to pack a leopard spandex jumpsuit.**

**Hair should be long, wild, and worn Dallas Cowboy-cheerleader style; dark roots are popular. Bandannas tied around the forehead, Indian-style, effectively complete the look. A good heel height—for patent-leather mules, gold-lamé sandals, or cowboy boots—is about six inches. Dressing extras? Sunglasses—to sit on top of head, leg-warmers—to put with high heels and miniskirts. Jewelry can only be gold and worn in bundles: chain necklaces, matching ankle bracelet, rings on each finger need never be removed. Everyone is too busy being "seen" to ever swim in Cannes.**

*The invasion from overseas keeps on. Comme des Garçons, this year's fashion "discovery" from Japan, opens their first shop in New York's SoHo this month: with all Comme des Garçons' lines—knits, at-home clothes, men's and women's pieces, some things American customers haven't seen before. . . . Kenzo—today, as much a Paris designer name as a Japanese one—is coming with a Kenzo boutique to Madison Avenue; also on Madison, this fall, you'll find a new Joseph—London and Paris' current clothes-boutique success. Joseph stocks innovative English, French, and Japanese designers and is introducing to the U.S. their own tricot collection: that means a slew of knit pieces—tops, sweaters, skirts, and pants, accessories—made of English Shetland, Italian angora, jersey and velours from France. . . . One of fashion's most civilized exercises? Showing a fall fur collection: there are fewer crowds than a name designer's regular fall-clothes show, but often the same models and same music . . . and under the furs some of the best—streamlined—looks that designer's done. What we noticed this year? That furs, almost universally, looked better—more modern—when they were put without too much ado over neat tops and pants. And one of the diversions, at the collections, was watching runway photographers: big new fox coats—and there was a profusion of foxes and other long hairs—in their first airing, it seems, shed hair. Said one—somewhat exasperated—photographer, blowing the hair off his lens: "It's like looking through a screen."*

As you sort through, save, or discard this summer's clothes, you might consider the first signs—from European fabric shows—of next year's hot-weather trends. What's coming? Soft woven fabrics, plenty of cottons, wide-spaced—oversized—stripes and plaids, bigger prints. Continuing strong from '83: mesh looks, sequins—a burst of them. Grey, from all indications, may well be fashion's color of the year, again. . . . What's "fashion"? In *Armani* (a book that's beautifully bound in black silk and published, as they can do only in Italy, by Franco Maria Ricci), Richard de Combray comes up with his own definition. He writes: "Clothing, at its rawest, means a covering. At its most ethereal, it infers a fantasy. And so in covering ourselves, we also announce by our coverings, who we are, or who we would like to be. Because we made these announcements, we needed to codify them. Codified husks, then, became what is known as fashion."

So much, it seems, for things that are just clothes.

—KATHLEEN MADDEN

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# HOW TO FIND THE BEST CLOTHES FOR DAY...

## THE DIFFERENCES—AND DELIGHTS—THAT COUNT MOST THIS FALL

This is an issue about news for fall, with a difference—it's an issue that concentrates on the clothes that meet the demands of real-life day dressing. Which means . . . it's an issue about clothes that go further, work harder, give you back a little more. And it's an issue about accessories charming enough, provocative enough to turn the look of anything you wear. An issue about health and fitness centered on energy and movement, on foolproof "beauty" time-savers. An issue about doing more and doing it better.

**In any discussion of real day "dressing" there is a constant:** the need to present a certain image, to look and dress "the part"; the need to look appropriate in a variety of working situations. Where the difference comes in: unless you're Sally Ride or have just joined the fire department, uniform dressing—of any kind—is not the answer. The news—and it's very good news—today: there is a new range of options, new choices, all of them more appealing, more attractive. Each choice, at its best, offers something more: a unique balance of what's new and different with what's easy to wear and what's appropriate in context. Once those requirements are met, something is attractive or it isn't; something has style or it doesn't . . . and style is what the whole subject is really about.

**Expanding the possibilities—and a key factor in the best clothes this fall—a strong sportswear undercurrent in dressing.** Within the framework of the season's news, there is a more relaxed approach to fashion, one derived from a separates concept of dressing. Now, a two-piece dress can be a sweater and skirt, a blouse and skirt; a suit can be three pieces, each in a different texture. Behind this change: the fact that all of these pieces have been redesigned, redefined. We are a long, long way from the world of blazers and boxy pleated skirts, a long way from any "classic" sportswear, in fact. The clothes you'll be reading about now—and seeing later—are distinctive enough to provide the finish you need, yet close enough to traditional sportswear in their ease and attitude to maintain a raciness and dash.

**A suit for the sake of a suit is no longer necessary;** the best looks for day do not follow a preconceived formula. More than that: we have gained the confidence and self-assurance to want to go further than pinstripes and grey flannel. Which isn't to say that there aren't any suit looks . . . they exist, with a difference.

**The starting point—a different jacket.** A jacket that's square-shouldered, strongly shaped on top, straight-falling from there. Another inviting option—a much longer, below-the-hip jacket, often collarless. In both cases, jackets that look very good in one of the new menswear-inspired checks, plaids, or tweeds . . . and look even better over a skirt or pants in a complementary but unmatching pattern or texture.

**The same inventive design spirit has affected the look of a skirt.** The best new skirts have clearly been reworked—all of them, narrower, without being tight or curvy. Skirts with an added "detail": front pleated for easy movement or side-buttoned for the same reason. There are narrow at-the-knee skirts with a high waistband and very high-waisted, longer—below-calf—skirts, narrow through the hip, softer near the hem. What's true in every case: there is something different, something more.

**And when a look is based on skirt and blouse dressing, or skirt and sweater dressing, then the top is equally distinctive.** It could be a blouse that's amply, luxuriously scaled in a very luxurious fabric. Or a sweater that's a cropped-above-the-waist turtleneck with deep dolman sleeves. The "secret": each piece is strong enough to stand on its own.

**In the case of pants, there are small differences to watch.** The best pants for day are based on a man's trousers—never gimmicky, never over-designed, with a classic eighteen-inch width at the bottom. Again, with something extra—a slightly wider waistband, an interesting menswear texture/pattern.

**When you move beyond the "basic" pieces, elements of delight and fantasy come into play—necessary ingredients in any active mix.** The unexpected "extras"—the accessories—can pull a look together, take it further, change the whole mood. And this season, the delight, the big accessory news centers on animals! Animal prints, animal patterns, stenciled animal designs, even fake fur . . . on everything from the ever-present gloves to boots, from belts to leg warmers, from a black-and-white knit zebra sweater for day to the all-out dazzle of tiger-stripe sequins at night. Animals that add "bite" to familiar shapes: think of the difference between a brown leather shoulderbag and one in bold leopard spots or zebra stripes.

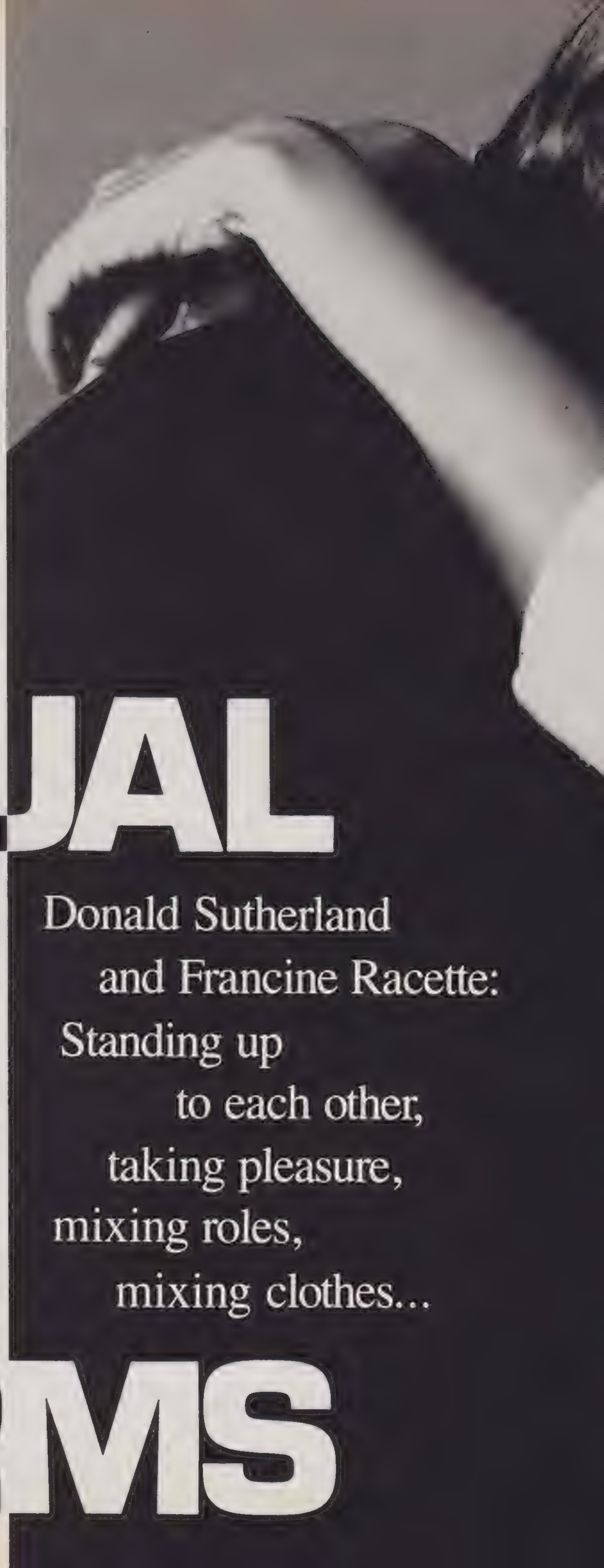
**The whole world has followed the coat dressing idea.** One of the best ways—a coat that comes with its own pieces. If you had a good-looking tweed balmacaan, for example, with matching tweed trousers, a tweed skirt in a slightly different pattern, you'd have a mini wardrobe that would work and travel nonstop.

**What sets this season's coats apart: scale—a bigger, cozier scale** clearly borrowed from that of a man's coat, with a real difference in the shape of the shoulder—a difference that not only creates a sharp new line but allows a coat to slide easily over anything, allows you to feel a roominess you've never felt in a coat before. When you move into the world of fur coats—and this is the month when fur news begins to "break"—the same, and in fact, a bigger, more generous scale applies. The best fur coats are the ones cut on a man-sized, oversized scale, with a squared-off, T-shape through the shoulder—the kind of scale and coziness that will be very welcome on cold days to come.

**The most versatile new fur—and one that's very adaptable in active day dressing—the 7/8 coat.** It's a coat with the right length—two inches or so above the knee, definitely longer than a jacket—and the right proportion to go over skirts (of any length), over pants, to go day and night.

**Another significant difference—and a significant sign of the times—not only have options-in-dressing expanded, but the total picture, from the standpoint of beauty and health, keeps expanding** at an equally fast rate. There was a time when it was enough to talk about "beauty" for day—a conversation largely confined to makeup and length of hair—without bringing "health" into the discussion; a time when fitness had only to do with bathing suits and played no part in a fall season. Obviously, we're long past that time. Now, we realize just how "total" the total picture really is: the way we move, even the way we sit and stand affects the image we project, the impression we make, as well as the condition of our bodies. The real challenge in an active life style is meeting the demands of good health and good looks, maintaining a high level of fitness and of well-being. It's a challenge worth meeting: today when you have the energy, the stamina, and the determination to keep going you can go as far as you want . . . as far as the orbit of *Challenger*, and even that is only a beginning . . .

# EQUAL TERMS



Donald Sutherland and Francine Racette: Standing up to each other, taking pleasure, mixing roles, mixing clothes...

He's loose-limbed, casual, and courtly; she's wickedly attractive . . . and, together, Donald Sutherland and Francine Racette have three sons: Roeg, nine (named for director and friend Nicolas Roeg), Rossif, four, and baby Riel. Donald, himself, delivered each boy—"Oh God, they were lovely"—with Francine's physician standing by. And, in the magic land of divorce, Roeg's L.A. playmates can't quite believe he lives with both parents. He is, thinks Francine, glad she and Donald never wed. "There's so much divorce," says Donald. "Kids are terribly afraid of it." "Perhaps he imagines," she says, "that because Donald and I are good friends, if we leave each other it will not be a divorce. And the ugly part will not be there."

What *is* there is a strong, still-flirtatious relationship, one structured, seemingly, on very equal terms. One that began when Donald and Francine were, over ten years ago, acting together in a film: "I didn't speak a word of English before I met Donald," says Francine, Quebec born-and-raised; Donald did not speak French. They communicated by "sign language, hand language, eye language" until their vocabularies matched. "When you learn a language with somebody you love, you sometimes misunderstand what he is saying and you suffer. My heart was always, you know . . ." and she pounds it. Donald once—courting Francine and with planes grounded—hired an ambulance to drive him from his film set to her, in Montreal. "Francine," says Donald now, "is a *provocateur.*"

She also is, today, a full-time mother—by choice. "It's just that I knew I can't do everything. But when I walk into a theater, my body burns. One day, there will be a need for old actresses, perhaps. And I will be there to say, 'I,' 'I.'

"You have to be a little bit selfish when you are an actor," says Francine. "You have to be a *lot* selfish, eh?" She rarely follows Donald—three sons in tow—to shooting locations. Donald, in turn, prefers to do films—such as Louis Malle's *Crackers,* shot in San Francisco and L.A. and out this fall—that keep him close to Francine and home. "If ever I get married," says Francine, "I will do it when all my kids are grown; it will be more a celebration of my life. That'll be kind of fun, you know, when I'm eighty-five. To say, 'Let's do it,' then."

Denis Piel

Donald Sutherland and Francine Racette, on equal terms; both, here, in men's dressing—sometimes the real thing, sometimes derivations of that; the clothes always easygoing, overscaled, with presence. *This page:* Ralph Lauren's classic "genderless" coyote-trimmed parka . . . and cashmere coat from Perry Ellis Men. *Opposite page:* The sweater that gets its inspiration from a man's—Yohji Yamamoto's wool pullover. On Sutherland: Issey Miyake's huge raincoat. Underneath everything he wears on these pages—his own Giorgio Armani tuxedo. Details, stores, next to last pages.

Denis Piel

## EQUAL TERMS

Donald Sutherland and Francine Racette

—"That old concept of a head
of household. There isn't a head
of household, anymore"

—"*Eh?*"

—"Oh, sorry..."

—"I thought we met at a restaurant"

—"*That's incredible. I know where I met you. I know everything.*"

—"But everything else has been more important"

## EQUAL TERMS

Donald Sutherland and Francine Racette

Men's dressing: in [illegible] from Oyster Fashion Pacific in Andrew Fezza's wool twill overcoat with the appealing feature, oversized proportions, and effortless cash of a man's, topped off with a man's fedora. On Sutherland—Perry Ellis Men's Shop wool/cashmere overcoat. This page: Equal appeal in a jacket—Bacco's tweedy, slouchy, wool topper. By Gene Pressman and Lance Karesh. The unexpected original on Sutherland: a "barrel" necklace, Chloe Jewelry. Details, stores, see last pages of this issue.

VOGUE ASKS 21 TERRIFIC WOMEN...IS IT STILL A MAN'S WORLD

# LIFE AT THE

**Diane Sawyer,** *coanchor, "CBS Morning News"*

**Q. Is it still a man's world?**

**A.** There's no way to argue any longer that women are being excluded from television journalism. Women represent about half or more than half of the employees in journalism. And, at the networks, you see women being actively sought out to be on the air. Of course, there's a difference between women in front of the camera and women executives. And that has more to do with business than with journalism. . . .

**Q. What keeps you looking your best?**

**A.** When your day begins at 3:30 A.M., it is inconceivable that you'll look your best all day. I don't worry about it. If I did, I'd be utterly neurotic. The main thing is basic cleanliness; it's most important for my self-esteem.

**Q. What keeps you going all day?**

**A.** I try to swim a couple of times a week and exercise on the weekends. What really keeps me going all day is the illusion that perfection is achievable.

I have a lot of stamina. I work half of my day during hours when no one else is working. So I have to be resigned to the fact that I'm not going to be terribly efficient. There will always be phone calls unreturned at the end of the day. If I am efficient, it means that I'm overextending my day, burning the candle at both ends and in the middle.

**Q. How do you unwind?**

**A.** The perfect tranquilizer for me is going to the movies. On Fridays, by noon, I'm in one movie, then I go to another. By Friday night I've distanced myself from the preoccupations of the job. When I'm having trouble going to sleep, I read poetry. It automatically clears my mind and regulates my heartbeat.

**Muriel Fox,** *executive vice president, Carl Byoir and Associates, Inc. (public relations)*

**Q. Do you see women operating differently from men?**

**A.** Women lead in ways different from men's. Men, I think, have been programmed to give orders. Women have been programmed to motivate people, to educate them, to bring out the best in them. Ours is a less authoritarian leadership. I think women tend to play hardball less often. This is the trend of office politics anyway: the days of warring factions are over. We're talking now in terms of cooperation, and I think that is the game women play best. Working very hard is a given.

**Q. What is the key to your energy?**

**A.** I think optimism. I think people lose energy when they worry. I don't worry; I continually think about how things can turn out right. If something goes wrong, I say okay, what can I do?

I also think, frankly, that having a happy marriage, a happy relationship, makes it easier not to be upset by what happens during the day. It's a foundation for confidence.

**Q. What do you need from fashion?**

**A.** I think fashion is serving women today better than before by letting us wear what we look good in. Fashion isn't forcing women to make so many changes now. I think fashion is being particularly good to working women. In the old days, I used to look in the magazines and think, those fashions are not for me, they are only for women who have leisure time. And now I feel those fashions are for me. I also believe that today's politically conscious women are often fashion conscious. That wasn't true before.

**Q. How important is it for women to be attractive in your field?**

**A.** It is all-important for a woman to look neat and capable and confident, and, I also think, attractive. Now, there are women who are successful and not attractive; but women are more successful when they are more attractive. Men, to a lesser degree. But women are lucky, because we have the wherewithal to make ourselves attractive. The writers who told women they had to dress like men and be inconspicuous were doing women a disservice. I like to dress in a way that will make people happy to see me walk into the room. I believe you should be noticeable—you should be as beautiful as you can be.

**Barbara S. Thomas,** *commissioner, U.S. Securities and Exchange Commission*

**Q. Is your field still a man's world?**

**A.** Yes. Absolutely. The securities industry has no woman partner in a major investment banking firm. Large corporations have very few women at the highest level, and even at the S.E.C. there've been very few women and, obviously, there've been very few female commissioners.

**Q. Women—do they operate differently from men?**

"Women think men make their own deals, but they don't—men ask for help all the time"

"For the first time, women are really sharing in the leadership and not just the dirty work"

# TOP

**A.** When I was a practicing lawyer, I used to tell people to treat me just like a man. I was a very tough lawyer, very hard-driving. I used my leverage whenever I had it because I felt that I had to be even tougher in order to make it in a man's world.

**Q. How do you unwind?**

**A.** I have a commuting marriage. When I live at home, the best way to unwind is to sit in the kitchen with my husband and talk about the day or go out to dinner just the two of us and relax. I'm a very verbal person. If it's a good day, I want to talk about it, and if it's a bad day, I want to talk about it. When I'm in Washington and he's in New York—we talk on the telephone every night.

**Q. How can fashion serve you better?**

**A.** I wear suits and high-necked shirts. In the evening, when it's not a business occasion, I tend to wear more fluffy, ruffled clothes—I believe it's because I wear such businesslike clothes all day. I wear very few bare-shoulder things. Even when I'm dressed up, I still think that somebody in my position should maintain an image of conservative decorum. You're always bound to meet people that you deal with in business. I would like Vogue to have more clothes that are less way out.

**Q. What is considered looking good in your field and how important is that?**

**A.** In New York, women tend to dress more like men—in suits and shirts with ascots and things like that. In Washington, women tend to wear dresses, skirts, and blouses, and have short hair. For years, I wore my long hair in a bun because I thought it was businesslike, until I moved to Washington and cut my hair—it's short and in curls now . . . I think it's very important to make other people feel comfortable around you. You're trying to make them able to deal with you on an equal level. Your appearance can either help or hurt depending on what you do.

"I really dislike the notion of women's imitating men in their dress. We come into this business world as women, not men"

**Denise Scott Brown,** *architect and urban planner*

**Q. Is architecture a man's world?**

**A.** I was at a conference in New York a couple of weeks ago and I looked around me and there were so many women participating as panelists, women with ten years of experience, mature in their field. And I thought to myself, even ten years ago I probably would have been the only woman. I loved it when I was the only woman because, well, what woman doesn't love it? But now I have a whole different feeling of warmth and a sense of "this is right, this is great, this is the way it ought to be."

**Q. Do you see women operating differently from men?**

**A.** Yes, I think I do. Women have been socialized differently from men. The women who are professional now were treated differently as little girls from the way their little brothers were treated. That's a question that's bound up in culture rather than in nature. We have no way of knowing whether women will operate differently from men fifteen years from now.

It's very important that young women in managerial positions call everyone by their first names. Otherwise, it will be presumed that the women will do the coffee. On a broader level, I think that women need a feminist awareness. That doesn't mean they need to be radical. But a young woman starting out is coming from school—the most equal environment she will ever be in with men. The higher up she gets, the more she will find prejudice against her because of her sex. When she finds that her male colleague has been promoted over her, she'll think it's her fault, if she hasn't thought about the issue of women and feminism. On the other hand, I don't think it's necessary to lead into every meeting fighting on the issue.

**Q. What keeps you going? How do you unwind at the end of a day?**

**A.** I think of my whole life as a career. I will talk about our child, our work, my husband [her partner, Robert Venturi], our home in the same breath. It's just all rolled up into one pack. And that, in a way, keeps me going. Whenever I'm doing any of those things, I'm doing all of them. I walk a very fine line to keep myself not feeling in the wrong. Either not giving enough time to my child or neglecting my work; and that's a very difficult line to hold. Basically, I unwind by going to bed.

**Dianne Feinstein,** *mayor, San Francisco*

**Q. Is it still a man's world?**

**A.** I think it still is. I think you still have to be twice as good to be looked at as equal. That's rough.

You can't expect anything to come to you because you're a woman. One of my disappointing observations has been that very often women don't get exactly what they want, and they retreat from the arena. Or they come in, and they challenge the seniority system, they make a lot of noise, and I think that sets the system *against* women's causes.

The most important thing you can do is to be proficient, and be creative, and be helpful to your male colleagues. So that you're trusted. Your advice should be strong so it is looked forward to—and so that you're not seen as a "show-off," trying to upstage men. Everybody's looking for good ideas—if *(Continued)*

*(Continued)* you're known to produce good ideas, then I think you have a much better chance of being accepted.

Defeat comes with the territory. San Francisco's symbol is the phoenix, and the reason is that after the earthquake of 1906, the city rose out of its own ashes. I've always thought that women have to be a little bit like the phoenix. We're going to make mistakes—we try not to make the same one twice—but defeat isn't a permanent thing. You learn from your defeats. But you've got to have drive and determination.

**Q. What keeps you going?**

**A.** I've learned to listen to my body and pace myself. There are times when I'm really exhausted, and then I just have to cancel events—that's the way I've learned not to get sick.

**Q. Do you have an efficiency secret?**

**A.** Discipline—I try to adhere to a schedule and not keep anyone waiting. I think keeping people waiting shows lack of respect. I try not to leave things pending; I make the decision. Also, I go through *all* my paperwork every day. Some days, it's terrible, and means three hours of work at night, but I get through as best I can.

**Q. How can fashion serve you better?**

**A.** I need clothes that aren't too avant-garde. I need good blouses that will clean well, and suits and dresses that will look neat—not wrinkled—for as long as sixteen hours. For instance, today I've got office meetings all afternoon, and then three receptions and a neighborhood meeting tonight. The consul general from India is outside right now. I need clothes that will go through all these events. I have two navy-blue wool suits that are perfect—one by Hermès and one by Louis Féraud.

**Q. In your field, what does looking good mean?**

**A.** Looking good gives people confidence in you. If I look tired and exhausted, my effectiveness as a leader is impaired. You should look energetic; you should have good color—though I don't know how you get it when you're always indoors working.

**Lenore R. Zohman,** *director of Exercise Laboratory-Cardiac Rehabilitation, Montefiore Medical Center*

**Q. Is it still a man's world?**

**A.** Acute cardiology, in my opinion, continues to be a predominantly male field. Cardiac rehabilitation gives more opportunities to women because it's a new and small field. I got there by applying to replace the chief of pulmonary diseases. In my interview, the retiring chief said he would not give his position to a woman. He suggested I go into rehabilitation medicine because it was a new field and might not have this prejudice. I took his advice because I needed work. While it wasn't pleasant at the time, this doctor actually enabled me to start another field, and I'm grateful to him.

**Q. Do women operate differently from men?**

**A.** Some of the women in medicine seem overly aggressive; that may be a posture they had to adopt to survive. Other women refuse to confront the challenge with men and instead take jobs in laboratories and research that don't require the intense competition of cardiology. My advice is to become at least as competent as the men in your field but remain a woman.

**Q. What keeps you going all day?**

**A.** What keeps me going fourteen hours a day is being interested in a project. Alternating projects helps me to relax. If I'm writing a speech, I'll put that down and take up something else. That way, I don't have to stop working. When I'm not working, I like to play jazz piano to unwind. Between projects, I exercise. At the office, I delegate jobs. And I use telephone services—paying bills and banking by phone—to save time. I don't wear a wristwatch and try to work the way my natural body rhythms tell me to.

On weekends, I make a list of what I want to do for myself, for my family, and I make sure to include some good times. Nothing happens casually.

**Q. How important is looking good in your field?**

**A.** We women doctors have a selling job to do to the world. Our poise and put-together image are important. I think a doctor's hands should look beautiful, competent, clean. There's a stereotype of the woman physician. The extremes are mannish doctors or sloppy med students. I'd like to see more femininity.

**Randall Forsberg,** *president and executive director of the Institute for Defense & Disarmament Studies, who wrote the original proposal for the nuclear freeze*

**Q. Is it still a man's world?**

**A.** There's no doubt that in the area of military policy and analyzing military forces and strategy, it's extremely rare for women to participate. On the other hand, in the peace movement, there has been a surprising degree of participation by women—particularly in the freeze movement. We estimate that half the people in leadership positions both at the national and the local level are women. For the first time I'm aware of, women are really sharing in the leadership and not just the dirty work.

**Q. Do you see women operating differently from men?**

**A.** I think there are feminist men as well as feminist women, and that, men or women, the feminists' styles are more similar to each other's than

"Explore, listen, trust your own insanity"

"Looking good gives people a sense of confidence in you. If I look tired and exhausted, my effectiveness as a leader is impaired"

# LIFE AT THE TOP

feminist women's to non-feminist women's. The non-feminist women are very successful and individually liberated, but don't work to make more opportunities available to other women. Feminists try to give people who are subordinates more of a hand in shaping their own work, more of a sense of responsibility and credit for what they're doing.

**Q. What would your advice be to someone female starting out in your field?**

**A.** The thing that helped me the most was ignoring the tendency to treat women as if they could not be knowledgeable and effective. I just ignored that completely. I just pursued my sense of what would be worth doing, socially worthwhile and intellectually interesting; where I saw prejudice, I tried to go around it.

**Q. What makes you feel that you are looking your best all day?**

**A.** Exercise. I run and swim. I have a very common ailment for my age group, a bad back, so I'm pretty religious about it. In fact, I just went to a conference in Berlin; and the first morning, with my broken German, I found out where there was a large park. It was extremely beautiful—I ran every morning. It is very helpful, physically and psychically.

**Q. What about your clothes?**

**A.** If I'm going to testify before Congress, or be on a national television interview, I feel I have a responsibility to the public to appear to be knowledgeable and collected. I have to get away from the image of women as emotional and sentimental, as people who have good intentions but are naïve and don't know what they're doing, and "we can't put the world in their hands."

People associate competence with wearing business clothes, but it's too bad that our business styles are quite as stodgy and formal as they are because that creates a sense of hierarchy in the society. It's a nineteenth-century idea that people look up to the folks who have enough money to wear pressed white shirts with ties and to not get their sleeves dirty. It's important *not* to propagate the image of the authority figure—of a real difference between the experts and society.

"I loved being the only woman—who wouldn't? But now, one of many women, I have a new feeling of warmth, a sense of: this is right, this is great"

**Q. Is there a question Vogue could answer for you?**

**A.** I guess my own personal need would be for business styles that aren't so stuffy.

**Q. How do you unwind? Do you take vacations?**

**A.** I hadn't until last year. I spent more than fifteen years working, really being a workaholic, and it was bad for my health. Having had some success has encouraged me not to feel so anxious, and I have been able to relax a little more.

**Jewell Jackson McCabe,** *management consultant to government and private industry; president, National Coalition of 100 Black Women*

**Q. What advice would you give to someone female starting out in your field?**

**A.** I would advise a woman starting out in any field to become comfortable with being a woman, to be comfortable with her body and her mind. Also, to be aware of the special sensitivity that women have, their ability to make things happen, to bring people together. Rather than being a drawback, women's ability to create great gatherings, special forums, and parties can also be an ability to make great deals come together. Women and men can be a great business partnership if you learn how to use it.

**Q. What makes you feel best all day?**

**A.** I need only four to five hours of sleep a night—I'm a very high-energy person. I have a personal exercise plan that was designed for me. I try to put in twenty minutes at it in the morning several times a week, which can be difficult when my life includes being in nineteen states in ten months.

In the morning, I need a brisk shower, the best makeup I can apply, and my hair looking its best. Putting myself together definitely contributes to one-third of my confidence. As far as my clothes, I think that I have a very definite look of my own, but do tailor myself to the kinds of appointments I have ahead of me. And I'm very aware of regional considerations, of looking approachable when I travel rather than looking like an intimidating, sophisticated New Yorker. Looking approachable is the only way you'll get someone to listen to the powerful messages about affirmative action that I am bringing across the country.

**Q. How can fashion and Vogue serve you better?**

**A.** I credit my fashion "togetherness" to a personal shopper, an idea I resisted for a long time because I have such a strong fashion sense, but I now could not do without one. I shop in a concentrated manner, for work and play, twice a year, filling in when a special occasion warrants. The reality of our lives is that first impressions are very important. People need to feel comfortable with the way you look for your message to come across. And you need to feel comfortable with yourself and the way you look to express yourself clearly. I tell women to dress for themselves, with an awareness of whom they will be dealing with.

**Anne Meara,** *comedienne*

**Q. Is it still a man's world?**

**A.** Stand-up comedy has been dominated by men, but that's chang- *(Continued on page 375)*

To put it simply: the clothes on these fourteen pages are the clothes that do it all...clothes that keep up with any active life style ...clothes that represent the best in real-life day dressing. In their attractiveness, they strike the right balance—of being new, of being a little bit different—and still being easy, slightly more casual with a definite freedom of movement and attitude....There are no gimmicks, no excesses, but there is something extra—a certain edge—and you know you have what you're looking for.... There are no clichés. We've never advocated a formula of pinstriped success-dressing or a simple jacket-and-skirt solution. In the end, there are no "working clothes," but there are clothes that really work...and do it with enormous style. And style is the key: it's no secret—whatever you do, the way you look, the way you present yourself is part of the package. The word is image. Obviously, it goes beyond clothes, but fashion plays a key role. The women you've been reading about on the preceding pages echo the thought: if you feel attractive, you are perceived that way and you can accomplish more, be more effective. And attractiveness today, style today is on new ground. On the pages ahead, you won't find any traditional suits, any traditional anythings. Instead: new choices—a new range of finished looks, all of them more attractive, more appealing, racier, and carefully thought-out. The women here, women everywhere talk about a new confidence. A confidence, we think that applies as much to the way we dress as to anything else in our lives... and it makes for a very interesting, very welcome change...

# THE NEW AC

Andrea Blanch

# TIVE STYLE

A perfect example of the new active style. A suit that's not really a suit, but a sweater and soft skirt: Gloria Sachs hand-knit lambswool cardigan (about $320), stock-tied silk charmeuse blouse (about $260) and tweedy alpaca skirt, about $290. Late August at Lord & Taylor, Kaufmann's, Montaldo's, Rich's, Jacobson's, Neiman-Marcus. These 14 pages: hair, Louis Alonzo for Pipino-Bucceri; makeup, Linda Mason. Accessories, last pages.

# THE NE TIVE STYLE

ce: when you find
that's right- stay
with variations there-
se in point: shoes. The
not to have the newest
whether that's a flat or
at's three inches high
you need an endless
drobe. What you do
shoe that really works.
looks attractive all the
e. two variations on a
ractive working
es with outstanding
and texture, both
zon. And with
this season.
ture on the
iny cin-
bout
$26
Bar
Hue stockings.
snakeskin pumps
suede heels.
Maud Frizon, NY
bour; Joseph, Chic
ings: Geoffrey
Bonnie Doon. Detai

If a shoe works,
then it really works.
You don't need variety,
you need dependability.
And you need the kind of
style that goes beyond
the question of heel heights...

## THE NEW ACTIVE STYLE

A good coat is one thing. A very good coat that's the base of a look, of an entire wardrobe is something else again. From Geoffrey Beene, *left,* a simple, collarless, soft-falling 3/4 length coat in double-faced taupe-and-brown tweed that reverses to solid brown—really two coats in one. With matching tweed trousers, an alpaca and wool polo-sweater—three pieces that go anywhere, everywhere (and with a matching tweed skirt, also available—the sky's the limit!). Three pieces, about $2330. September at Bonwit Teller; Cyreld, Brookline MA; Claire Dratch, Bethesda MD; Balliet's; Colbert's, Amarillo TX; Frost Bros. . . . If you're locked into the idea of a suit or of a classic one-piece dress for day, shirt-and-skirt dressing, *right,* sophisticated enough, different enough to change your mind. From Gianfranco Ferre, a luxurious grey-blue silk blouse—cut very full, double-breasted, with white collar and cuffs. And his narrow-falling, side-buttoned skirt in seasonless thin grey wool edged in black leather. Blouse, about $765; Skirt, about $635. Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour; Hattie; Neiman-Marcus; I. Magnin. Background, Gennaro Andrezzi Inc., T.V. Commercial Production House. Accessories, more stores, see next to last pages.

You always want something
that goes a little bit further.
It could be a coat that's the nucleus
of a movable wardrobe.
Or a very different shirt-and-skirt...

## THE NEW ACTIVE STYLE

For good looks, for warmth, for the way it takes you anywhere—in great style, *near right:* Bill Blass' sensational fur-lined greatcoat—khaki with nutria, nutria collar and cuffs. Here, over a narrow pants suit in covert wool—equally reliable, and very racy. For Blassport. Coat, about $1990. Jacket, about $240; pants, about $150; black wool sweater underneath, about $150. Turnout (coat, late September), at Lord & Taylor; Kaufmann's; Gidding-Jenny. Coat, only at Sturtevant's, Rockford IL. Jacket, pants, and sweater, at Nan Duskin; Hudson's.... An easier approach to a suit—and one that gives you more options, *opposite:* from Calvin Klein, his signature square-shouldered jacket in wool plaid, over a good-looking pleated charcoal wool flannel skirt, and simple black lambswool/angora crewneck sweater—when "sportswear" thinking is this well-thought-out, this appealing, it's very much to your advantage! Jacket, about $320; skirt, about $190; sweater, about $140. Saks Fifth Avenue; Nan Duskin; Saks-Jandel; Hudson's; Neiman-Marcus; Frost Bros. Details, more stores, see last pages.

Sometimes the extra "edge"
is versatility. In a coat—the ability
to move easily over many things.
In a suit—unmatching
pieces that just keep going...

## THE NEW ACTIVE STYLE

All in a day's work, *this page:* the office, the endless list of things-to-do. The kind of dressing that keeps up—something very pulled together, but low-key, unstudied. That kind of suit, from André Laug in a double-faced wool windowpane plaid. With a different jacket—much longer, narrower—and a narrow skirt that unbuttons for fast moving, a red silk jacquard blouse underneath. Suit, about $2535. (Fabric, Agnona). Blouse, about $1295. Martha; Neiman-Marcus; Holt Renfrew of Canada.... Shirt and skirt dressing that delivers—and then some. *Opposite,* from Saint Laurent Rive Gauche, the perfect, classic white silk blouse in charmeuse and a knockout (!) black leather skirt with a very high, very wide, shaped waistband in red. . .it's a look that slides easily from day to drinks to dinner. Blouse, about $395; skirt, about $780. Bergdorf Goodman; Saint Laurent Rive Gauche Boutiques, Short Hills NJ; Washington DC; Fort Meyers FL; Birmingham MI; Beverly Hills. Details, see last pages.

Priority: anti-stress maneuvers.
A fast walk or something punchier.
As for the clothes, if you make the right choices, you don't have to worry—
you're ahead of the game...

EVERLAST

## THE NEW ACTIVE STYLE

No matter what you're wearing—a sweater and skirt, a dress, a suit—it's only a starting point. What makes a real "look"—*how* something is worn . . . and that's where accessories come into the picture. *Right,* with a white cashmere sweater, dark-grey wool flannel skirt, the impact of a bright-color muffler wrapped at the throat, of bold-color stone earrings and cuffs. And—the focal point—the "tiger" shoulderbag—one of the year's animal stars (a briefcase, after all, is for papers, fi . . . a bag like this is for light—and you need bo Carlos Falchi bag. E Scarfs muffler. Jew Isaac Manevitz for Amun. Top and skirt, Donna Karan and Louis Dell'Olio for Anne Klein & Co. Background: the Gennaro Andrezzi Inc., T.V. Commercial Production House. The look of a sweater and skirt, *far right,* that's strong enough, dressed enough to be taken seriously. The difference: the inviting color; the inventive design. From Perry Ellis, a charming cropped-very-short cable wool turtleneck with his equally distinctive new-shape below-calf wool skirt—high waisted, narrow through the hip, then soft. It's as finished as any dress, but that much easier, that much more dashing. Sweater, about $70; skirt, about $180. Late August at Saks Fifth Avenue; Filene's, Chestnut Hill MA; Nan Duskin; Saks-Jandel; Marshall Field's; I. Magnin. Details, more stores, accessories, last pages. . . .

*Beauty Note:* Another key element in creating a look—not surprisingly—makeup. A "plus" from an active point of view—makeup with staying power. *Right,* Maybelline's base of Long Wearing Makeup in Soft

Andrea Blanch

Once the essentials are accounted for,
the "extras" come into play—
an unexpected handbag, a bright-color muffler,
bright-color gloves. Extras that give
style…day in, day out

# THE NEW ACTIVE STYLE

And it's no surprise: what many women really like for day is a dress. . . . A dress with a lot more, *right*, from Norma Kamali—narrow, narrow dark-grey cotton twill, with Velcro closings, her inimitable padded shoulders. The feeling is part uniform, part safari—and very effective! About $120. Late August at Altman's; T. Edwards, Hackensack NJ and Cleveland OH; Hudson's; Joseph Magnin; Nordstrom, Southern California; Liberty House of Hawaii. . . . Dressed fast—and sharp, *above left*, Kasper's coat-dress, double-breasted, in charcoal wool flannel, with a black wool turtleneck dickey (quick P.M. change—leave off the turtleneck). For Joan Leslie. About $260. Late August at Lord & Taylor; Lillie Rubin-South & West; Pogue's, Cincinnati; Carson Pirie Scott, Chicago; Balliet's; . . . On the other hand, if you're looking for a suit, and want something with a little "more," *below, left:* Calvin Klein's brushed herringbone wool tweed jacket over windowpane-check wool tuxedo trousers and a very pretty foulard silk crêpe de Chine blouse with a high ruffle-edged throat—definitely not "one-of-the-boys" suit dressing. Jacket, about $360; pants, about $230; blouse, about $220. Bloomingdale's; Montaldo's; Jacobson's; Balliet's; Bullock's; I. Magnin. Background here: Gennaro Andrezzi Inc., TV Commercial Production House. Details, more stores, next to last pages. . . . *Beauty Note:* The whirlpool bath, *right,* is great for feet that lead an active life (though you may want to do it without the dress!). Something else that works hard for feet: Estée Lauder's Special Treatment Foot Creme from the Body Treatment Spa group.



Andrea Blanch

On the subject of looking
better/working better:
"If I wear something I really like,
I feel good all day.
I'm a little more outgoing . . .
and more effective."

"I AM FACED, AS SOME OF YOU ARE, WITH THE CHOICE BETWEEN ACCEPTING THE DOG-EAT-DOG MALE ETHIC OR BEING CLASSED AS A 'SOFTIE'..." A VIEW FROM THE TOP OF CORPORATE AMERICA —WHERE THE BOYS ARE

# LIVING IN A MAN'S WORLD

## ...and not turning into a man...By A Lady*

I don't own a pants suit, and I've never dressed for success. Yet I find myself today, through a combination of chance, determination, hard work, training, and intelligence, a top executive in an important corporation. I was not educated to administrate or negotiate; but the combination of my background, my talent for foreign languages, organizational ability, plus my natural sociability and graduate degrees from the "right" universities catapulted me into the male world of corporate management, a world I knew nothing about, whose mores and rituals were as strange and exotic to me as those of the most remote tribal cultures.

In this world, so few women occupy decision-making positions of authority like mine that their number is virtually negligible in relation to the numbers of women who work. I am aware of the exceptional privilege of my position; I am also aware of how working, dining, traveling, and planning strategy with men all the time is subtly changing me. And I worry about those changes, wondering if they are inevitable for a woman who lives in the world of the top brass, and would like to stay at the top. At this point, with unemployment, automation, et al. creating job insecurities and shaking up corporate structures, I am faced more and more, as some of you are, with the choice between compromising my human values as a woman, and accepting the dominant dog-eat-dog "bottom-line" ethic, the choice between forcing myself to think more and more like a man or being classed as a "softie" (euphemism for females who perceive people rather than statistics) and served up as dogfood myself. This conflict leads to many sleepless nights. After all, I began my professional career believing that the more power I consolidated, the more I would be able to change and humanize the world, make it a more caring, cooperative, and gentler place in which to live and to work. Instead, I found myself at the top, where I fully intended to be, with the choice of looking like a woman while thinking like a man, or fighting a losing battle.

My education in the curious codes of the vertical corporate hierarchy was abrupt. While I raised a family, I wrote books that were successful enough to give me a public reputation as a specialist, and so I was ultimately offered a top-management job. Little did I know how different my experience as a woman executive would be from my experience as a woman writer. A writer, for all practical purposes, is invisible. Nobody knows what he or she looks like. As a writer, my gender was never in question because no one had to deal with my actual physical person. I sent my manuscripts to agents or publishers. All that counted was how well they sold, an easy calculation to make.

I rarely left the house, so nobody (including me) ever had to deal with the reality that I was a woman working in a field dominated by men. Typing away happily at home, I was a disembodied intelligence, an abstract, incorporeal mind. Occasionally, when I was introduced as so-and-so, the writer, there would be stares. Once at a conference, someone blurted out, "My god, you're not at all what I thought you'd be like."

"What did you expect?" I asked.

"Oh, you know, some heavy old dyke with glasses and greasy grey hair."

Well, Marilyn Monroe I'm not, but neither do I bear any resemblance to Gertrude Stein, apparently the stereotype for women of high intellectual achievement. Before this particularly eye-opening encounter, I had never analyzed the preoccupation to "dress for success." I looked at ads of women in three-piece suits, ties, button-down shirts and carrying briefcases and was at a loss to read the message they were sending. Suddenly, I understood what all the vests, starched collars, and sensible shoes were about: the point was to look as much like a man, or at least as a neuter, as possible.

Initially, I thought this was ridiculous. That is, until I began attending management meetings, or negotiating contracts. I realized that because I was virtually always the only woman present with the authority to sign contracts or make decisions, I was more than an anomaly or a curiosity—I was a major social and psychological problem. For example, I was sent to Japan to negotiate the co-production of a book dealing with an international technology project. I did not know at the time that the word for wife in Japan translates as "inside the house." Certainly we could not continue our meetings in geisha houses. The experience was a great lesson but something of a catastrophe. Although I had learned all the proper rituals for sake serving, smiling, bowing, and gift giving, I was clearly getting nowhere. I suspected precisely what a Japanese friend later told me: Japanese men did not believe that a woman had the legal authority to sign a contract for an organization. It helped somewhat that I was a large, blond American woman, and therefore an exotic. Eventually, the way I got the contract signed was by insisting on the type of deal I wanted, while I smiled, bowed, and refused to budge an inch. This implacable, "unfeminine" behavior apparently convinced them.

Looking back, I realize that as I behaved less and less the way these men perceived women (submissive, pliant, etc.) and the more I stood my ground, they simply stopped perceiving me as a woman. Once they were no longer dealing with that "person you leave at home," but with a neutralized severed head, so to speak, embodied with familiar *(Continued on page 380)*

**Anonymous was a lady poet in the nineteenth century and a corporate big-wig in the twentieth.*

"THE QUESTION IS WHETHER THERE ARE GROUNDS FOR ENTHUSIASTICALLY WELCOMING WOMEN INTO THE MEN'S WORLD AND I AM SAYING THAT NO, THE VERY IDEA OF A 'MAN'S' WORLD' IS PRIMARILY A FICTION..."

# WELCOME TO A MAN'S WORLD

## ...what's left of it...By William F. Buckley, Jr.

On the matter of the Women's Question, one needs from time to time to draw oneself up sharply and say to oneself: "Careful. Don't sound too indifferent." Too indifferent to what? Too indifferent to what "they" care so much about. Everyone, or rather, most people care greatly for certain things. They may be hobbies, nothing more. Or they may be causes. It is good manners not to let on, let alone to advertise, an indifference to these hobbies, or causes. For instance, it happens that whatever stochastic electron it is that ignites in many men, better and more interesting than I, a quite serious interest in baseball simply did not visit me at the right genetic moment so that I am left not knowing who won the World Series last year, and will only know who won it this year if someone tattoos the winner's name on my hand, which would be easier than doing it on my memory. But I would try to be careful—because civility governs in such matters—not to dampen others' enthusiasms by revealing, let alone displaying, my own indifference if it happened that I found myself in the company of wild celebrants the night Their Team won.

The social imperative is even more demanding when face to face with other's causes, unless you are known to have adopted a position with respect to that particular cause. When women's rights are brought up, as so often they are, one needs to ask a refining question. Whereas indifference to baseball cannot really damage any third party, except in the attenuated sense in which the loss of anyone's patronage diminishes a constituency, indifference to a "cause" can add up to indifference to justice. An unquestionable example of this is of course the civil condition of the slave. There were, we know very well, legions in America and elsewhere who were quite simply indifferent to the question of slavery. They deserve, in afterlife, to sleep fitfully, at least for a little while. It should have brought on a bad conscience in men who were indifferent back when women were being denied the vote or adequate schooling; or when women were not considered, for reasons biological or conventional, fit to engage in certain professions, or to occupy certain posts—bah humbug. That's over now, pretty well. If we permit ourselves only the exception (and perhaps one or two others) that women are, as organically weaker creatures, for that reason entitled to nonpaternalistic male chivalry, then I'd say that other distinctions based on gender are pretty well phased out. I say "pretty well" because one-half the unemployed women in America advertise to the polltakers that they like it that way, not having to work at salaried jobs; would have it no other way; and about them we cannot therefore conclude that they are being repressed.

So then, is the man who is indifferent these days to the subject of women's rights indifferent to justice? I think not. But this isn't because Harriet Pilpel—she happens to be the most obstinate and ubiquitous feminist in my professional circle [The ubiquitious Mrs. Pilpel—a well-known lawyer—replies to Mr. Buckley at the end of this article.]—can't clobber me with some remote statistic having to do with a wage differential, or how many more male than female truck drivers there are. It has to do, really, with the greatest secret of the lot, and it is that the men's world, access to which has been the cause militant of so many women, is, really, not worth it; no, not worth it at all; it is, in fact, much of a bore, much of the time, and not worth the effort.

What, in the popular imagination, *is* a man's world? Most politicians are men, but I am not certain that that makes the business of government a man's business. When every now and again a woman emerges as chief of state or of government, what is it that she discovers? Or, put the other way around, what is it that the men who surround her discover? That England should, in the current epoch, have a queen is hardly traceable to recent women's-liberation movements. Actually, it may be the residual male chauvinist in me that avers that all incumbent constitutional monarchies should, really, insist on feminine chiefs of state. It is perhaps just a little bit harder for women, but it is so very much easier for men, to adore, to fawn over, to bow and to scrape, and to gape and gasp at splendor of costume or jewelry when the object of all that fuss is a woman rather than a man. Peter the Great was formidable as a ruler and so was Catherine; and, of course, the first Elizabeth was a colossus, or colossa; but the anaemic royalty of today's Great Britain—anaemic in the sense of power exercised—argues that the symbolic monarch of whom all other Britishers are, according to survival lingo, "subjects," should be a woman. Women more readily induce ostentatious loyalty, symbolic veneration, ex officio adulation.

But on the other point, what can you possibly imagine that Sir Geoffrey Howe, as Chancellor of the Exchequer, discovered, after several years' service to a woman who is prime minister? What is different, save possibly that at no time do prime and secondary ministers share the same bathroom? And if you had available to you only the transcripts of cabinet meetings in New Delhi, and it were not known who was who, do you think it would be possible, by deciphering inflections, or predispositions, or the character of argument, to know which was Mrs. Gandhi? This you could find out soon *(Continued on page 380)*

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*That Mr. Buckley is not anonymous in no way suggests that he is not a gentleman. He is also editor of "National Review" and host of PBS-TV's "Firing Line."*

# TIME AND MOTION

*TRUE, BEAUTY'S NOT AS SIMPLE AS A LIPSTICK, BUT A LIPSTICK IS ONE PART OF IT MOST OF US WOULDN'T DREAM OF SKIPPING, EVEN ON THE RUN. THIS ONE PICKS UP FROM A MAKEUP/SKIN-CARE LINE AIMED AT ACTIVE WOMEN–PRESCRIPTIVES–SIMPLE, FAST, EFFECTIVE, ATTRACTIVE. EXACTLY WHAT'S WANTED TODAY. THE SPECIFICS: TUBEROSE LIPSTICK, GOLDEN SAND MAKEUP BLUSHED WITH TEA ROSE, LAUREL/VARISCITE/AMANDE EYESHADOWS. HAIR, LOUIS ALONZO FOR PIPINO-BUCCHERI; MAKEUP, LINDA MASON. FASHION, CALVIN KLEIN. EARRINGS, ISAAC MANEVITZ FOR BEN-AMUN. PHOTOGRAPHED AT CHANTERELLE RESTAURANT, NYC. FASHION DETAILS, SEE NEXT TO LAST PAGES.*

Too little of one, too much of the other—that's how life seems today. And it means "beauty" can't be as simple as a lipstick. What a woman expects from herself—from the whole idea of good looks today—is good health, more energy, attractiveness ...all in less time. That's real life, and it's possible. Here on these pages...

# SHAPING UP ON THE GO BY MILLEE JORGE

Slight postural changes can turn some of our most basic daily moves into beneficial exercise... and help keep our backs strong and pain-free...

In any city at the start or end of any weekday, you see well-dressed women in running shoes walking swiftly and steadily. These women are dressed for a business day and participating in an exercise regimen: walking is a beneficial form of cardiovascular, or aerobic, exercise—and a step toward improving efficiency of movement.

There are many ways to improve upon the way we move. Mostly, we need a better understanding of the musculoskeletal system and a refining of those components of posture that facilitate free and easy mobility with the least energy expenditure. If you think that this concept is different from that of aerobic training in which energy must be expended to gain the benefits of exercise, you are correct; but, in improving the mechanics of motion, there are certain "invisible" exercises that can be made an integral part of the moves of everyday life.

The concept of invisible exercises requires a strong and flexible musculoskeletal system, and maintaining both flexibility and strength can be difficult for busy working women. Yet there are several postural and mechanical attitudes you can perform throughout the day that, if done correctly, can help you not only to maintain flexibility and strength of joints and muscles but help to prevent the poor body mechanics that can lead to injury, or, more frequently, an aching back. The lower back is a particularly vulnerable area in women, whose wider pelvises have a little "give" to accommodate childbearing.

Invisible exercises begin when you awaken. Lying on your back outstretched in a relatively symmetrical position, knees slightly bent, feet flat on the bed, tighten the buttocks and tuck the lower abdomen, flattening the lower spine. Hold for five seconds, relax five seconds, and repeat. This is the pelvic tilt—an exercise that strengthens the abdominals, which support the lower back, and is key to invisible exercise. You should start slowly, gradually increase the repetitions to twenty. (Stop if the exercise causes pain; and if you have a bad back, check with your doctor first.)

The objective is not only to strengthen the muscles of the pelvis but also to relieve the strain concentrated in the lower-back region, an objective that can be achieved by performing the pelvic-tilt exercise frequently, sitting and standing, over the course of the day. This requires your mastering the exercise in the supine position first.

If the pelvis is well aligned, the necessary foundation for the whole body's posture is more secure. It is the pelvic, or hip, angle that determines the degree of rotation of the legs and therefore the posture of the feet. It also determines the alignment of the spine and, so, the position of the head and shoulders.

Once you understand the importance of the role of the hips in posture you will begin to move in space always mindful of the pelvis. For instance, in getting out of bed, you should bend the knees—to help flatten the small of the back—and perform a pelvic tilt, turning onto your side and pushing up on your elbow, sitting as your lower legs come off the bed. You have successfully arrived in the sitting position by moving the stronger regions of your body and protecting the weaker. You have avoided thrusting forward, using momentum to generate movement, and avoided straining neck, back, and knees.

Sitting, you are no longer maintaining the pelvic tilt, but you can, once again, squeeze buttocks, tuck the lower abdomen, and feel the slight posterior tilting of the pelvis and come to a standing position. Standing, reinforce it, and walk into the bathroom holding a strong pelvic tilt. (This may take some practice.)

For additional protection to the lower spine while grooming, again assume pelvic-tilt position. It's difficult to hold at first; easier if you support one leg, bending at the hip slightly (either open the basin cabinet door and rest your foot on the ledge or use a small stool or the bathroom scale).

TIME

Driving or riding to work, become aware of and practice proper trunk control while sitting. Your pelvis is your basis of support and should rest against the back of the seat so that it is well supported. The spine aligns the head and trunk, and proper alignment of the head requires good back and neck musculature. If these two groups of muscles are in good structural balance, precise, pain-free mobility occurs with minimal energy expenditure. To accomplish this, begin by breathing gently, resting your hands on your lap with palms turned upward, shoulders relaxed, and draw your head toward the headrest or wall behind you without moving the chin forward or making a double chin. If you can learn to assume this position and maintain it comfortably, you will find it to be the most efficient posture in sitting, for activities such as eating, writing, reading. You can learn to change posture—crossing your legs, turning your head side to side using both head and trunk—without sacrificing proper alignment.

Sitting at your desk, you should be aware of all the other contributing factors: office furniture—desk height, chair structure, telephone position, eye-scanning line, etc. Your chair should have a firm seat and supportive back. You may need to keep a small stool or old telephone books under your desk to use as a shelf for one foot to lift one knee slightly higher than the same hip and relieve some pressure from the *(Continued on page 377)*

# FITTING FITNESS IN

BY ALLISON KYLE LEOPOLD

## Three fitness pros—all active women—talk about the three most common exercise problems: time, boredom, and burn-out

Despite the enormous fitness boom of the last decade, there are holdouts—those people to whom the idea of regular daily exercise is a turn-off. Despite full recognition of its necessity to health, fitness, and well-being, despite constant reminders as to its undeniable cosmetic benefits, despite the fact that they know full well they *ought* to, many still give exercise a low priority on the list of a day's activities. And when the pressure is on—business, home, family commitments—exercise becomes the element most easily dispensed with. Limited free time is one reason fitness gets left behind; but add to that an embarrassing secret: some frankly, honestly find exercise boring.

The problem then—how to hook those holdouts or dropouts? What are the best ways, the newest thinking about incorporating exercise into an already overcrowded schedule?

"The first thing to think about when you embark on an exercise program is that you're making a conscious decision to improve the quality of your life and that should include reevaluating your priorities," says Chris Silkwood, director of The Phoenix Spa in Houston. For those with busy or unpredictable schedules, she strongly advises that, given a choice, aerobic exercise (brisk walking, race-walking, swimming, running, stationary biking, aerobic dance) should take precedence over mere cosmetic toning.

Liking an exercise and sticking with it—or disliking it and quitting—often has to do with choosing the right type of activity to begin with. A thrice-weekly calisthenics class or a daily two-mile run is not to everyone's taste. Some respond to the structured discipline of a class, while others chafe at its militaristic overtones. The easily bored find running deadly. "Too often, people pick up on exercise fads," points out Ms. Silkwood. "They try what's currently popular, don't like it, and burn out." She recommends trying several kinds of exercise until you find the one that works for you. "Someone who is not rhythmically inclined may become frustrated in an aerobic dance class, and is much better off walking or swimming."

Your personality, your life style, even your degree of competitiveness all contribute to your success in finding a fitness regimen that can become a way of life, says Lenore R. Zohman, M.D., a professor of rehabilitation medicine and associate professor of cardiology, Albert Einstein College of Medicine, NYC. According to Dr. Zohman, an exercise cardiologist who also directs the exercise laboratory and cardiac rehabilitation program at Montefiore Medical Center, even the skills you learned as a *(Continued on page 378)*

# THE NEW NUTRITION BY JANICE KAPLAN

## New balance for your diet:

## choosing to eat the "right" complex carbohydrates the way you choose the right fats.

## Rewards: better health, slowed aging, built-in weight control

Hormones affect our sex lives, our desires, our overall health. One hormone in the body—insulin—helps determine how much fat we store, how fat or lean we are. Only recently have doctors begun to recognize that the way we "hold" calories in the body may be a result of our insulin response to different foods.

"The pancreas shoots out insulin in response to glucose—or sugar—in the blood," says Estelle Ramey, M.D., Ph.D., professor of physiology and biophysics at Georgetown University School of Medicine. "One function of insulin is to pack away every calorie that the body takes in."

So, for example, when you eat a candy bar, there is a surge of sugar in the blood stream—which in turn stimulates the production of insulin. "The insulin quickly removes the glucose from the blood and efficiently pushes it into the fat and muscle cells," says Dr. Ramey. The problem: You are then storing fat, rather than burning it. If you eat foods that don't immediately jump the insulin level, your overall metabolism responds differently—you don't necessarily deposit the calories.

Nutritionists have been urging us lately to cut down our intake of fats and protein, increase our complex carbohydrates. But *which* carbohydrates you eat can make a difference in your weight, your overall health, even the way you age.

Whatever we have been told in some diet books, a calorie is not just a calorie, a fact doctors learned years ago with fats—there is a difference in the body's response to saturated and unsaturated fats. Now doctors are beginning to recognize that carbohydrates also provoke different reactions. Eat a candy bar and every calorie matters; eat pasta, the body metabolizes the calories differently. The difference: Some complex carbohydrates cause a rapid rise in blood sugar and insulin.

"Even the researchers have been surprised at the results of some of the recent studies," says Dr. Ramey. If you're trying to lose weight—or maintain your weight—it's important to pay attention to the source of your calories. And if you want to eat for energy, remember that a rapid rise in glucose can be followed by a fall in blood sugar which can make you logy, sap your energy.

What to expect from some complex carbohydrates:

White potatoes—new studies show these shoot the glucose and insulin levels as high as a candy bar. The circulating glucose from the potato is likely to be packed away as fat.

Sweet potatoes—although the calorie count is higher than white potatoes, these have virtually no effect on blood glucose. They are dramatically better for you than white potatoes.

Rice—both white rice and brown rice are "good" carbohydrates that don't stimulate the production of excess insulin.

Pasta—a finding that astonished many, pasta (made with semolina) also qualifies for the "good" group. "It produced a flat reading on glucose levels and insulin release," says Dr. Ramey.

Breads—all varieties of bread—white, whole-wheat, and grain—are in the middle of the scale. They raise glucose levels enough to increase the secretion of insulin, but the effect is far less dramatic than with white potatoes or candy.

Cereals—generally at the levels of breads. Sugared cereals provoke a much higher insulin response since the level of glucose in the blood is higher.

Vegetables and beans—these are definitely "good" carbohydrates. They provoke a blood-sugar rise that is half of most cereal products. "Most well-to-do American women don't think of eating beans," says Dr. Ramey. "But they are an important food that the body handles well."

Fruits—the sugar found in fruits, fructose, gets to the blood much more slowly than sucrose, or normal table sugar. That means the insulin levels don't shoot as high. Speculation a few years ago that fructose was a more "beneficial" sugar than sucrose may be turning out to be correct.

Applesauce—an apple that has been cooked and mashed

produces a higher rise in insulin levels than the same apple eaten raw and whole, perhaps because the apple is broken down in cooking and metabolized and absorbed more quickly.

Corn syrup—this contains mostly fructose and stimulates a slow insulin response. "It's being used by more manufacturers because of its low cost," says Dr. Ramey. "This is one case where business is making money by doing the right thing for our health."

Ice cream—another shock to researchers, ice cream gives a flat glucose response and does not increase insulin production. It may have something to do with combining the sugar with the fat.

What does all this mean in terms of daily diet? "You can't interchange foods, calorie for calorie, and have the same results in maintaining and losing weight—in terms of where and how the calories are deposited," says Dr. Ramey.

Staying away from foods that produce a surge of insulin can have important long-term consequences for how your body ages inside. For example, when the insulin pushes the glucose into the fat cells, it also pushes it into other tissues—including the smooth muscles that line the blood vessels. Done to excess, this can cause swelling and damage to the blood vessels.

Other factors in aging: Constant demands for insulin can overly stress the pancreas, can increase the likelihood of adult-onset diabetes. As you get *(Continued on page 377)*

## THE ENERGY EDGE

# A dozen-plus quick references guaranteed to keep you going longer, feeling better

Women seem to have a biological energy edge over men. We are better at resisting chronic stress—and our energy level doesn't fall as precipitously as we get older. But innate advantages aren't enough. Energy is affected by everything from emotions to physical condition to nutrition. Positive approaches to increasing it:

• Remember that energy begets energy. "Energy expenditure is self-generating," says Estelle Ramey, M.D., Ph.D., professor of physiology and biophysics at Georgetown University School of Medicine. "The hardest women to treat are those who try to 'hold on' to energy. Energy is like a magic pitcher. The more you pour out, the more you get."

• Exercise to keep your muscles strong. A well-worked muscle is more efficient than a muscle the same size that isn't used. An exercise like weight-lifting can help decrease the amount of fat you store, increase the muscle tissue you carry. Muscles burn fuel far more efficiently than fat.

• Do aerobic exercises two or preferably three times per week. This increases the effectiveness of your cardiovascular system, lowers your blood pressure and pulse rate. A body used to handling the demands of strenuous exercise can get through daily activities without stress.

• Take a quick walk or an occasional time-out for exercise during a busy day. The more oxygen your blood can bring to tissues and muscles, the longer and harder you can work.

• Keep mentally active. The brain-body connection seems to be circular. When the brain is excited, it discharges impulses that encourage the muscles to contract. Hormones such as adrenalin are then activated—further stimulating brain and body function.

• Beware of traditional energy "uppers." Stimulants like coffee, amphetamines—even a candy bar—can give a temporary surge in energy, followed by a drop to a dangerous low.

• If you have trouble sleeping at night, try warm milk, gentle stretches, or yoga exercises. Avoid sleeping pills or other hypnotics; these change the normal sleeping pattern and deprive you of critical REM-stage sleep. When your REM sleep has been disturbed, you won't feel rested—no matter how long you have stayed in bed.

• Respond to *(Continued)*

**ENERGY BREAK** A "dissociation" exercise from John Aussems of the Exercise Training Center, to renew energy, concentration . . .

Lie on your back or sit in a chair, turning away from your desk. Close your eyes and concentrate on your breathing. Breathing should be slow and rhythmic. Visualize the tension draining out of your body through your feet, almost like sand in an hourglass. Next, in a totally passive state of mind, create a mental picture or scene that is very peaceful and tranquil. Stay there, passively, and rest and relax in "your space" for eight minutes. Then, get up and stretch, reaching arms up over head, then towards toes. And go back to work.

your own body clock. Take a quick nap if you feel fatigue setting in (and if you don't have problems with insomnia at night). A twenty-minute catnap can be refreshing, allow you to go on for hours.

• Recognize that hidden hostility, fear, or anxiety can be the most persistent energy drain in your life. Analyze what activities invoke fatigue. If it is entertaining certain friends, traveling, doing a particular task, you may be substituting a physical response for an emotional one.

• Find a balance between constant stress and lack of stimulation. Boredom can be as debilitating as overwork. Tedious chores or empty days are emotionally draining, lead to a sense of decreased energy.

• A physical consequence of depression is that you don't feel like moving. Force yourself to be active—for five minutes, an hour, an afternoon—and your nervous system and endocrine system will respond. You'll experience an increased sense of well-being.

• Avoid clothes that restrict deep breathing or hamper free movement. These can create a physical burden—lead to exhaustion at the end of the day. Don't continually wear shoes that throw your body out of balance, force you to compensate for poor alignment.

• Stick to a diet low in fats and protein, high in complex carbohydrates. Avoid carbohydrates that have been identified as causing a surge in body insulin (see page 306). These encourage the body to build fat—not energy.—J.K.

## SAVING TIME ON BEAUTY BY SHIRLEY LORD

Cutting corners—not at the expense of efficiency but, on the contrary, expending less time, money, energy for more visible results. That's the real maneuver behind beauty in action today. Here, tips, ideas, and products that "cut" it in the best possible way

FACE: MAKEUP

Make it fast and make it last longer--this way: on a cool, clean surface (color can't cope with dead skin cells and/or sweat), lock in day-long moisture by spraying face with tap or mineral water before you moisturize. Next, use one of the new under-foundation primers that conceals as it ''texturizes'' (Elizabeth Arden's Complexion Perfection Under Makeup Primer is a good example). The better the skin, the thinner the base can be (gels/translucent liquids). Match to skin tone and apply with slightly dampened sponge for the most natural, long-lasting effect.

To help cheek color stay in place, use two formulations, first cream (liquid) then powder blush in same color. To intensify colored powders (at night, for instance), apply with dampened sponge. Use a cotton stick to brush blusher on lightly at eye corners to add sparkle . . . and for those who wear glasses, ''blush'' lightly above brows. For an instant ''lift,'' use blusher over the face's high points--cheek bones, chin, forehead, nose tip.

To prevent eyeshadow's creasing, pat lids with non-alcohol toner to remove any lurking oil/perspiration. To ''rev'' up eye makeup and make a good transition from day to night, add colored mascara (Alexandra de Markoff Lash Colour in Ripe Plum) with matching liner edging lower lashes. (Another way: use Almay's new Kohl Formula Eyelength Liner Pencil--rich, lustrous color that can be used thin to line, thick to color.)

No eye colors available? Try using a foundation--Merle Norman's Luxiva Liquid Creme in Peach--or blusher (Marcella Borghese's Lumina Powder Blush in Bravo Bronze) either full blast or ''washed'' on with damp sponge to highlight.

To help eye makeup last, apply powdered shadow with damp sponge; repeat with undampened color . . . or use an eye-color base, such as Orlane's Line Smoothing Eye Makeup Base, new next month. Remember specifically labeled products have been formulated to deal with specific problems . . . in the case of eyes/neck/hand products all dealing in the gentlest, least traumatic way with the thinnest

skin of the body.

Mistake-proof mascara application? Always look down into a mirror, coating first top then underside of lashes. Take off mascara the same way--using a cotton stick to apply remover. Same goes for brows. Never tweeze or scissor brows from above. ''Shape'' with short, close-together strokes using soft brown or grey pencil.

The new Aziza Makeup Corrector (with an extra set of soft felt-tip refills) is a superb ''corner-cutting'' tool--swiftly eradicating mistakes without traumatizing skin or risking more smudges.

Get into the habit of using matte and gloss products in dark and light versions of the same shade to produce special effects fast. Matte/dark diminishes; gloss/light makes larger. Never overpowder. It can quickly ruin all you've achieved, so wasting time. Blot instead with a tissue or give skin a quick ''refresher'' with a gentle water spray.

Carry a magnifying glass to check out what really needs doing, not what you think may need patching up. Remember: At night, pink warms; blue harshens; on some skins, yellow turns sallow.

To help lip color last, New York makeup artist Trish McEvoy suggests, ''Line lips, fill with similar lipstick color, then pencil over lipstick. . .'' or color with lipstick, then gloss, then lipstick again. The gloss keeps the color ''sandwiched'' in place.

HAIR: COLOR

Fastest way to revive/extend highlights or overall color--a new idea from Louis Licari of La Couleur at La Coupe, New York, who mixes shampoo with no-peroxide color for his traveling clients who have no time to check into a salon (or don't want to risk a new one in a strange city). Shampooed in, then rinsed out; a definite glow is left behind.

From Louis Gignac of Louis-Guy D', NYC, ''Use grapefruit juice as a 'standby' rinse for blonds--removes brassiness caused by summer sun . . .'' No time to shampoo? ''Sprinkle hair with baby powder, brush through to remove oiliness.''

From Il Makiage, a new henna sheen ''preconditions'' hair, ''corner-cuts'' to minimize the possible drying effects of any chemical treatments.

New trick from Imo at the Rose Reti Salon, New York: Real coffee--preferably Colombian--mixed with henna, highlights brown/brunette hair spectacularly.

HAIR: STYLE

To add volume fast, let hair fall forward and mist near the scalp with hair spray. Dry for a few minutes, then brush. To add body/shape, spritz ends with water, follow with setting gel.

From Gerard Bollei: ''Set hair (dry) on big foam curlers. Spray with hair spray, let dry, then remove curlers and brush out.'' To remove ''static,'' comb through with Static Guard.

Look for Hair Affair, a twenty-eight-page combined effort from General Electric and Revlon Flex, packed with easy-to-follow tips on better- looking hair and the products helpful to producing it.

For those who like a daily hair wash, the new conditioning Shampoo 2000 by Bonne Bell.

NAILS

Josephine Allen, of Nails by Josephine, NYC, has a quick remedy for an unexpected nail break: use the thin paper from a tea bag and Krazy Glue to reattach the broken nail. Apply a second coat of Krazy Glue; let dry. File with smooth side of emery board before applying polish.

Timesaver from Sally Hansen: ''Pedicure is easier in the tub. Remove nail enamel before you get in, then do cuticle work while soaking.''

Jessica Vartoughian of the Jessica Nail Clinic: ''Be sure all coats of polish--base coat, ridge filler, color, and glaze--are the same brand so that different chemical formulations don't clash . . . often the reason for constant chipping.''

Longer-lasting enamel? Look for Maxi Endless Shine Pearl Nail Enamel from Max Factor in ten pearlized shades formulated for longer wear. Easier manicures: Revlon's Nip and Tuck Cuticle Trimmer and Super Shaper Emery Boards, color-coded for specific nail types. . .

BODY

Sedentary job? Help ''save''/maintain your shape while you work . . . ''Slip off your shoes; roll your feet on a rolling pin beneath desk to keep circulation/concentration keen . . .'' from Chris Silkwood, director of The Phoenix Spa in Houston. ''Tense abdominal muscles while sitting and standing . . . '' from NYC exercise expert Bruce Baltz.

At home: ''New lease on life'' feeling comes from a cool bath, vigorous towel dry, Jean Naté's new Energizing Body Spray. Fast soothe après sun with Vitabath Plus for dry/sensitive skin.

SKIN

The only kind of ''corner-cutting'' here means precluding skin (Continued)

Whatever kind of shape you're in, take a tip from the nation's exercise experts and begin any new exercise in front of a full-length mirror... working it out the way a professional dancer works out a new dance routine... seeing where you're going every step of the way

(Continued) problems that could crop up later, take up endless time and money to solve, spoiling the best makeup intentions: ''premature aging,'' for instance, says an advisory panel to the Food and Drug Administration, caused by prolonged and regular exposure to the sun. Get into a daily sunscreen/sunblock (depending on skin's sensitivity) protection habit, post-cleanser, pre-moisturizer. One route to go: Germaine Monteil's new Super Sensitive All-Weather Protection Lotion.

Another way to preclude dull, old-looking skin? Exfoliation, which rids skin of its dead skin-cell collection. Every skin wakes up with some residue so ''scrub'' early A.M. with Gillette's Aapri Apricot Scrub, or Cornucupia Valley Apricot/Aloe Scrub.

Use masks, too--still the most effective fast way to clean up a dingy surface and give skin its necessary ''exercise.'' Best bet for oily skin, a late-day mask to remove the pollutant buildup an oily skin invariably attracts. (One idea, Elizabeth Arden's Deep Oil Removing Mask--part of their Extra Control for Problem Skin Regime).

Another quick ''pick-up'' for oily skin . . . steam it over hot water with herbs rosemary and yarrow, which brings to the surface deep-rooted dirt/toxins. Always moisturize after (after a sauna, too). Oily skin needs moisturizing, too, oil-free moisturizers (Clairol's 99 percent oil-free Sea Breeze Moisture Lotion).

A neat five-minute trick (and replenishment treat) for all thoroughly cleaned skin: moisturize, then cover with appropriate mask, relax (try a slant board) with feet high, head low, which increases facial circulation.

Don't ignore your skin while you sleep . . . this is when it's working hardest, sloughing off debris and/or plumping up skin cells. Check out specific products made for nightwork . . . Estée Lauder's Night Repair, Coty's new Overnight Success Cellular Replacement Cream.

Don't use day creams/moisturizers in the eye area, leads to water retention/puffiness around eyes. Use an eye product like Lancôme's Progres Eye Creme.

Dry skin? Speed up treatment by concentrating on labels with ''emollient''--means the ''most moisturization''--not only lubricating but trapping natural moisture as well as attracting it (as a humectant) from the atmosphere. ▽

***SHAPING UP, DRYING DOWN, SKIN SILKING, CLEANING, SHAVING--THE BATHROOM HAS BECOME THE BEAUTY WORKSHOP OF THE 'EIGHTIES...TOWN PLANNERS SAY THE BATHROOM IS GETTING BIGGER IN NEW HOUSES ALL OVER THE NATION. FOLLOWING SUIT: PRODUCTS FORMULATED TO WORK AS CLOSE ADJUNCTS TO WATER... ONE OF THE NEWEST AND BEST, SCOUNDREL PERFUMED BODY SILK BY REVLON, A LOTION AS BENEFICIAL TO THE BODY AS A MOISTURIZER CAN BE TO THE FACE.... HAIR, LOUIS ALONZO FOR PIPINO-BUCCHERI; MAKEUP, LINDA MASON; FABRICE DRESS; TEDDY, SAMANTHA ROBBINS FOR SAMI. DETAILS, SEE NEXT TO LAST PAGES.***

Andrea Blanch

Take the Fendi philosophy—inventive, freewheeling, extravagant. Add Karl Lagerfeld's sophisticated design—his liberated snese of color, layering, of meshing unexpected elements. What you get—wonderful, ingenious style—unique for fur . . . unique for anything.

What these furs share with the season's best coats: Generous scale, rounded, voluptuous lines. Beyond that: Think never-before shapes—asymmetric; on-the-bias; with uneven hemlines, longer lapels. Think short-hair furs with long-hairs; fur with suede, leather, snakeskin. Think coats over coats; coats over jackets; sleeves over sleeves. Think all-out luxury. Deep, rich color. And when you think the Fendis have taken fur as far as it can go . . . think again! . . . *This page:* An outsize brown-and-burgundy fitch "poncho," rounded at the hem, with a stand-up collar; a full, open sleeve over a second narrower one. About $16,500. I. Magnin, Chicago. To order at Bergdorf Goodman. . . . The chunky jacket that came in every fur—tapered slightly to the waist, square-shouldered, straight, a longer collar. *Opposite:* The raciest version, rust Mongolian lamb with reptile. Perfect proportion with the patched-suede skirt—slim, straight, bottom of the calf, $900. Jacket, about $8,500. I. Magnin, Chicago. To order at Bergdorf Goodman. These four pages: hair, John Sahag; makeup, Alberto Fava. Details, see last pages.

Penn

# *The Fendi Phenomenon*

Part of the Fendi/Lagerfeld no-holds-barred spirit—the double-is-better idea. That idea at its most sumptuous, *this page:* an outer coat of golden sable, bias cut, the back swinging to one side, with a big roll collar, a separate cowl. Under it—a thin thin golden summer ermine coat—also bias cut, in a three-quarter length with a muffler attached at one shoulder, the hallmark rope-and-button belt. What makes all the doubling-up work: Nothing is lined. Everything is perfectly balanced. And each piece works perfectly on its own. Sable coat, about $110,000. Ermine coat, about $13,500. Both at I. Magnin, Chicago. To order, Bergdorf Goodman. . . . Another terrific double-coat, *opposite.* A loose, easy shell of patched taupe suede—the thinnest—slightly below mid-calf. It came out in every color. And it would work over anything. Here, it's over a three-quarter muskrat coat with a big notched collar, slightly off-center buttons. Coats, about $10,000 for both. To order at Bergdorf Goodman; I. Magnin, Chicago; Details, last pages. . . . Beauty Note: Exciting new makeup—the contrast of pale cheeks and deep, rich lip color. On these four pages, all from Merle Norman—sheer translucent powder, Astor Amber blusher with Florentine Face and Body Shimmer . . . the warmest Mahogany lipstick.



Penn

*The Fendi Phenomenon*

*Rachel Ward and*
*Bryan Brown*

# THE BIRDS

Bill King

RECENTLY MARRIED: RACHEL WARD AND BRYAN BROWN—AN ALLIANCE OF TWO IRRESISTIBLE FORCES. THE BRIDE IS A CROSS BETWEEN AVA GARDNER AND AUDREY HEPBURN—WITH A SULTRY INNOCENCE, SOMETHING DEVILISH IN HER EYES AND NOBLE AND CARING IN HER MANNER. TWENTY-FIVE YEARS OLD, BRITISH, SHE DODGED UPPER-CRUST COUNTRY LIFE TO BECOME A MODEL AT SIXTEEN, AND THEN AN ACTRESS. SHE STRODE THROUGH THE THORN BIRDS—THE MINI-SERIES THAT RIVETED AMERICA TO ITS TELEVISION SCREENS—GROWING OLDER, GROWING WISER, STRONGER. SHE ALSO MET BRYAN BROWN, THIRTY-SIX, WHO HAS EMERGED AS AUSTRALIA'S BEST ACTOR—HANDSOME, STOIC, AND DOOMED IN THE FINE BREAKER MORANT, POIGNANT IN A TOWN CALLED ALICE, AND A MALE BONDED LOUT IN THE THORN BIRDS—"HIS CHARACTER WAS NOTHING LIKE HIS TRUE SELF, THAT'S FOR SURE," SAYS HIS DOTING BRIDE. WHAT'S NEXT FOR HER: THE PIVOTAL ROLE IN "AN L.A. LOVE TRIANGLE"—AGAINST ALL ODDS—DIRECTED BY THE VERY ROMANTIC TAYLOR (AN OFFICER AND A GENTLEMAN) HACKFORD.

# Daniel: Love and Protest

## *Sidney Lumet directs a dream cast in a new movie Subject: American passions, American fears, and the Rosenbergs...*

*By Deborah Mason*

It's one of the most anticipated movies of the year. Its young actors are thrilling—among the best of the new generation. Its director, Sidney Lumet turns out unfailingly provocative films: *The Verdict, Network, Prince of the City, Dog Day Afternoon.* And E.L. Doctorow, one of our finest authors, wrote the screenplay, based on his elegiac, best-selling *Book of Daniel.*

What *Daniel* doesn't have—right now anyway—is glamour. On the movie's set at the Astoria Studios in Queens, you wonder if you haven't strayed onto the grounds of a teeming family bungalow colony in the Catskill Mountains. Here is Lumet, a small buzz saw of a man in red sneakers, zapping his cast with the beaming kindliness of the world's best uncle. "Mandela, darling, that was *wonderful,*" he croons to one of his leads, Mandy Patinkin, who has just wrapped a scene.

Babies lolling in strollers, nannies knitting—everywhere you look are the children, the families of the young actors and actresses who have rearranged their lives, agreed to work for peanuts, so that they could be a part of this movie. Patinkin has just flown in from London, where, the week before, he finished the shooting of *Yentl* with Barbra Streisand. His wife, rangy Off-Broadway actress Kathryn Grody, sits nearby in a director's chair, bouncing their son Isaac, eleven months, on her knee. Lindsay Crouse, another lead, flees the set periodically to nurse her daughter, Willa, four months, whom she has carted down, with her nanny, from her Vermont farm.

*Daniel's* subject both is and is not the Julius and Ethel Rosenberg case, a *cause célèbre* of the McCarthy-polluted 'fifties. Its subjects may also be: homegrown American activism, the family—its rips and mends. The compass pointers of its plot swing from the grim utopianism of the 'thirties to the radiant bravado of the 'sixties.

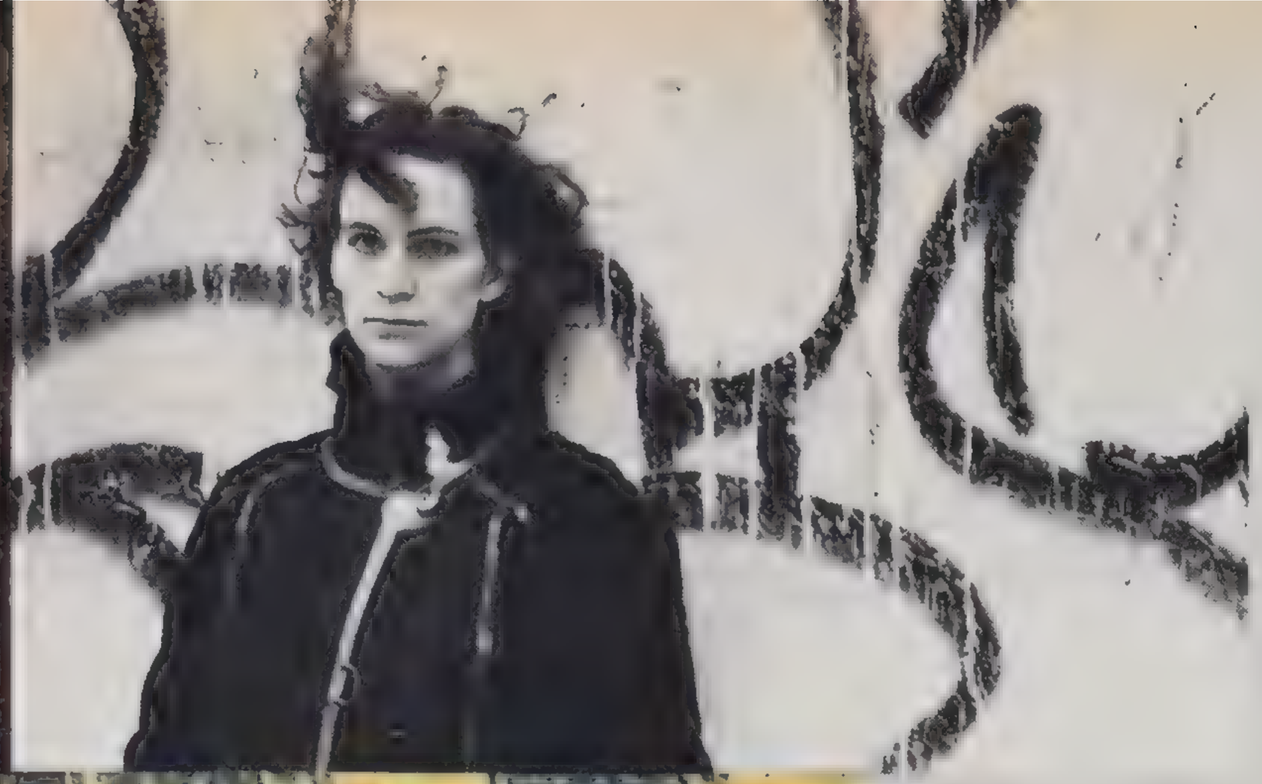
The real story is only part of [redacted] the story. "Doctorow does what he does in *Ragtime,*" says Lumet. "He takes a cataclysmic event or time and makes his own leap into what he wants to talk about. And, to me, what he wants to talk about are parents and children. That's in all his work. That's in *Loon Lake.* That's what *Ragtime* is about. And that's what history is about.

"I didn't look at trial records, didn't read anything about the Rosenbergs, told the actors not to. Because it seemed to me that our job was *(Continued on page 321)*

*Mandy Patinkin*

THE THINKING WOMAN'S MATINEE IDOL. HE SINGS—WITH THE SWEETEST VOICE: HE CLOWNS—A BRILLIANT FARCEUR; AND—AS ONE OF THE STRONGEST YOUNG ACTORS AROUND—IN DANIEL, HE MIGHT DO FOR GLASSES WHAT MARLON BRANDO (IN A STREETCAR NAMED DESIRE) DID FOR THE TORN T-SHIRT. . . .

Dominique Nabokov



## *Lindsay Crouse*

PROVOCATIVE, GRITTY, AN ACTRESS'S ACTRESS, CROUSE HAS UNERRING TASTE IN HER CHOICE OF ROLES: SLAPSHOT . . . ALL THE PRESIDENT'S MEN . . . THE VERDICT . . . "MY CAREER IS DEFINED AS MUCH BY WHAT I HAVEN'T DONE AS WHAT I HAVE DONE." IN DANIEL, SHE IS CONVICTION ITSELF—BOTH MATERNAL AND POLITICAL.

## *Timothy Hutton*

MARY TYLER MOORE'S SUPER-WASP SON IN ORDINARY PEOPLE (AND A HOLLYWOOD KID IN REAL LIFE) TRADES IN HIS CALIFORNIA ACCENT AND SWAPS COOL FOR ANGST AS DANIEL.

## *Amanda Plummer*

SHE'S UNSETTLING, SHE SEEMS TO HAVE TAPPED INTO ANOTHER WORLD—WHETHER AS BROADWAY'S ETHEREAL AGNES OF GOD OR AS DANIEL'S INSTITUTIONALIZED SISTER. SAYS DIRECTOR LUMET: "THE SCENE WITH HER AND TIMOTHY IS THE BEST ACTING I'VE EVER SEEN IN MOVIES."

## *Daniel Stern*

WITH HIS LOOPY SMILE, CROOKED NOSE, AND THE QUIET TENSION OF AN INCIPIENT HICCUP, HE WAS FUNNY/VULNERABLE AS THE YOUNG HUSBAND GOING NOWHERE IN DINER, THE SIDEKICK IN BLUE THUNDER.

## *Ellen Barkin*

A TRANSLUCENT ACTRESS, BARKIN CONTAINS CHARACTER, EMOTION THE WAY A PRISM HOLDS LIGHT, THEN EXPLAINS IT . . . THE REAL HEARTBREAKER IN DINER, THE TENDER DAUGHTER IN TENDER MERCIES.

## *Sidney Lumet*

"THERE ARE ONLY TWO KINDS OF DIRECTORS. THE KIND WHO WANT TO DO EVERYTHING THEMSELVES AND THE KIND WHO WANT THE BEST AROUND THEM. I JUST WANT THE BEST."

*(Continued from page 318)* another—to tell a story about where you put love. Daniel, the son, is someone who buried himself with his parents—froze emotionally, intellectually. And the story is the thawing of Daniel, Daniel coming back to life."

To play Daniel's father, Lumet wanted Mandy Patinkin, an ardent twenty-nine-year-old actor who is the thinking-woman's matinee idol. The son of a Chicago scrap-metal dealer, Patinkin gave *Ragtime* its sweetness as Tateh, the Lower East Side peddler who dreams his way to fame and riches as a Hollywood director and leched his way, hilariously, through *French Postcards* as a traveling Iranian caviar salesman. And he sings, too: this month, it's the new Stephen Sondheim musical in which he plays not only French artist Georges Seurat but his grandson as well.

Patinkin has managed to work his black beard into most of his roles, but for *Daniel* he was willing to shave. "I would have broken heads to do this movie. I was in London filming *Yentl* when I got a call from Sidney saying they wanted me to come in for the part of Daniel, the son. They flew me in for one day. Then I didn't hear from them for four or five days. I figured the other guy got the part. And he had: the other guy was Timothy Hutton. And Sidney said to me on the phone, 'I'm sure you understand. But before you hang up the phone—we want you to do Paul, the father.' " Patinkin's voice rises. "Well, I was flipped. I said, 'Are you kidding me?' I said 'I'll call you back in forty-five minutes.' And I pulled out the script and reread it fast. And I called back and said, 'Absolutely, 100 percent—1000 percent—yes, *yes.* I *love* you for asking me to do this!' "

Patinkin found it easy to plug into the passion, the optimism that fueled his character as both an activist and as a father. "I *know* this guy. He was like this little boy with this great feeling about everything. He was *alive*—a believer, a convincer. And he was future-visioned: the present wasn't ever quite right. It was always 'Tomorrow, tomorrow,' and the world would be a better place to live in—'We have a great deal of work to do.' "

"If it weren't for Sidney, I couldn't get a job in movies," says Lindsay Crouse who plays Rochelle, Paul's tenacious activist wife. (Crouse acted in Lumet's *The Verdict* and *Prince of the City.*) She has the kind of face people call "interesting"—a less-than-perfect nose, eyes that could be astigmatic. Certainly not Hollywood cinematic. "But," snaps Sidney Lumet, "that *(Continued on page 379)*

Dominique Nabokov

A stoic grandeur—bare, gleaming floors, priceless walls . . . Castle Bolsena, a truly magnificent survivor from the fifteenth century, crowning the ancient village of Bolsena, north of Rome. The castle is the heritage—and lifelong passion—of Prince Giovanni del Drago. These eight pages, a photo essay by **Deborah Turbeville.**

A spare and splendid room—entrance into the mysterious, awe-ing Bolsena Castle. Just reemerging from beneath a somber mask of grey paint, delicate sixteenth-century frescoes uncovered by Prince Giovanni, here with Guappo at his feet. Canova's mar[illegible] portrait of a Del Drago ancestor (in the sunlit window), and a powerful Roman head of Scipio Africanus on a Renaissance base—heroic presences from the past.



Deborah Turbeville

CASTLE BOLSENA: UNMASKING THE SPLENDOR

## CASTLE BOLSENA: UNMASKING THE SPLENDOR

Presiding from a hilltop over the town of Bolsena, the castle looks toward the huge volcanic lake of Bolsena. and in that lake, Isola Bizantina (Byzantine Island), *above,* once the private hunting ground of popes, now a retreat of the Del Drago family. Wherever one looks, through the clear surrounding waters, to the tops of the hills, the eye takes in a great sweep of history and art—Etruscan sarcophagi, Renaissance temples.

The abandoned church, drenched in ivy, *top left,* built by Giacomo Vignola, Michelangelo's successor at St. Peter's Basilica, was the burial site of the great Farnese dynasty. To its right, an ancient Franciscan convent.

*Right:* In this grand *sala,* now the prince's sitting room, the walls are peopled with glorious frescoes—bacchanalian revels of Venus and Cupid, sacred and profane love.

Deborah Turbeville

## CASTLE BOLSENA: UNMASKING THE SPLENDOR

To walk into the Castle of Bolsena is to be dazzled by the effulgence of its Renaissance beauty—a beauty that has survived this century because of the devotion and artistic skill of its owner, Don Giovanni del Drago.

The castle, begun in the fifteenth century over the ruins of an Etruscan village (the religious center of that region), added to by a Pope and a Cardinal in the sixteenth century, rises almost organically up the hillside, with the town of Bolsena at its feet—and every age has left its mark.

Born in the castle, Del Drago received it at birth as a present from his father. The prince, who is half American on his mother's side, is a painter, designer of what he calls "post-modern" furniture for a firm in Milan, and an architect who studied at Taliesin with Frank Lloyd Wright.

Returning to Italy from America after World War II to see what was left of his castle, Del Drago found it pitifully dilapidated, the victim of bombing and vandalism. "At first glance," he said, "I thought it would be hopeless to try to make it habitable again."

But then, something wonderful happened. Hearing that "their" Don Giovanni was back, the villagers of Bolsena streamed in through the glassless windows and the doorless doorways, bringing him food, wine, along with all sorts of precious things that had been removed from the castle during the War: candelabra, paintings, a four-poster bed, a Venetian desk.

"That night I slept in the only habitable room, surrounded by all of these things," said Del Drago, "and it was the happiest night of my life. I felt I was really home again."

Del Drago has an apartment in Rome, but he considers the castle his real home—he spends weekends and summers here—and its restoration has become his lifelong project, a project that continuously yields rewards and often means undoing the ludicrous results of man's inhumanity to art. Look for example, at what happened in the entrance hall (the first two pages of this portfolio). As the prince and his helpers gingerly, layer by layer, removed the thick covering of grey paint on the surface of the walls between the painted caryatids, there appeared soft-hued sixteenth-century landscapes.

For Del Drago, this work is truly a labor of love and art, calling upon all of his skills, his passionate discernment. ▽

teeming with life, a nearly empty *sala*, the private quarters of a cardinal in the sixteenth century, is thronged with massive painted caryatids, bearded sages, playful *putti*—allegorical frescoes in *grisaille* from the school of Alessandro Allori. Here, with Prince Giovanni, a friend, danc[es] [with] *putto* the gardener's daughter, [led] in to play by photographer Deborah Turbeville

Deborah Turbeville

# CASTLE BOLSENA: UNMASKING THE SPLENDOR

The other side of splendor: a castle room awaiting restoration. On the floor, a ghostly cluster of bone and plaster—a burial mound of the castle's many pasts. One past: grand, noble, life-asserting—the Renaissance spirit that created Castle Bolsena. Another past: dark, destructive—World War II, the holocaust that nearly ended it.

Deborah Turbeville

# GEORGES BRAQUE
# *the last works*

BY BARBARA ROSE

*Braque's late paintings are all nuance, reticence, decorum... their intensity is in inwardness, concentration, a stoic acceptance of art as a form of truth....*

*One of the last photographic portraits of the Cubist master, made in 1958, a few years before his death at the age of eighty-one. His final years brought Braque not Old Master mellowing nor modernist rage over loss of youth but calm understanding of the human condition.*

Alexander Liberman

At one time, it was thought that a "style of old age" occurred in the careers of artists who lived into their seventies and beyond. The belief, apparently based on the great late works of Titian, Tintoretto, Rubens, and Rembrandt, was that as the artist grew older he mellowed, became softer and sweeter in his vision of the world, less concerned with details and more involved with forms that seemed to dissolve into an unearthly glow of the immaterial world of the spirit, as opposed to the solid flesh that concerns the artist in his youth.

The modern period seems to contradict this idea of a mellow style of resignation and reconciliation in the artist's twilight years. Modern poets like Yeats and Dylan Thomas raged against age; and certainly the last works of Picasso are nothing if they are not a resentful screaming demand for an eternal life and energy of youth. Today, the late works of modern artists like Cézanne, Monet, Renoir, Bonnard, et cetera, seem of special interest. They are a testimony to a deepening sense of both the possibilities and the limitations of art—a view of the world unavailable to youth. Now we are seeing, for the first time in a comprehensive exhibition, the late paintings by Georges Braque, who along with Picasso invented Cubism. To think the two were so close in the beginning that the analytic Cubist work of one is still sometimes mistaken for that of the other seems shocking when we look at the huge gulf of sentiment and sensibility separating their late paintings.

Braque, who died in 1963, remained a classical artist throughout his life; whereas his flamboyant Spanish companion changed his style over and over, experimenting with the latest novelties and cannibalizing every new style that came along. Nor could the two have been more different temperamentally: Picasso was a celebrity and a celebrity-seeker, a performer and a public personality. Braque, on the other hand, was a solitary figure who loved the country, as untheatrical as Picasso was clownish.

The exhibition of Braque's late paintings done from 1940-63, organized by the Phillips Collection and now on view at the Museum of Fine Arts in Houston, has been highly controversial. These reticent, beautifully and unashamedly decorative still lifes and studio interiors sought neither shock nor sensation. In this, the works go against the grain of popular taste, even more so today than when they were made. They have never been popular paintings; in today's climate of intense sensationalism and theatricality, their subtle muted intensity seems even harder to grasp. Yet how poignant are Braque's modest, reductive still lifes and wheat fields, his studios and seascapes of the 'forties and 'fifties. In these paintings, one finds not only the lyricism, the poetic content, the musical correspondences one always associates with Braque but also a tragic vision of life as it narrows toward the still point of vanishing that the painter faces with unflinching courage.

The roughly impastoed, highly simplified fields, birds, and nature imagery of the works of the late 'fifties and early 'sixties are painted with no effort to please or to ingratiate. They do not ask to be loved; and, indeed, for the most part, they have not been. They speak instead of a profound universal truth in the understated language of classic French tragedy, which, steeped in tradition and married to an "un-lifelike" and deliberately artificial formalism, requires a certain cultivation to be comprehended.

The late Braque work is addressed to a public of refined sensibility that seems day by day to be growing smaller. Despite a certain agitation in the way paint is applied, Braque's late paintings are all nuance, reticence, and decorum. Their intensity is in inwardness, concentration, and acquiescence on the artist's part to becoming part of the natural cycle of birth and death. Not for Braque the escapism of a second childhood, nor even a protest against the dying light, but rather the stoic acceptance of art as a form of truth, and a profound acceptance of both the limits of art and the human condition. In this, they are more like the late paintings of the Old Masters than they are like the late works of modern artists who seem to crave eternal youth.

*Braque, at seventy-six, intensely surveys the beloved tools of his trade—materials and brushes with which he lovingly created the embellished surfaces of his paintings. Even at the end of his life, when his images became simpler, he continued his love affair with tactile surfaces, rich impasto, sensuous textures.*

# GEORGES BRAQUE: THE LAST WORKS

Alexander Liberman

HEALTH DEBATE

# BREAST CANCER

# ODDS UP

BY MELVA WEBER

A lifelong threat to all women, breast cancer will strike an estimated 115,000 new victims this year in the United States alone. More than 38,000 women will die of breast cancer; a life lost about every fifteen minutes, day in, day out. At some time in her life, one woman in eleven will develop breast cancer, a gripping thought when you look about your circle of friends, your family, your co-workers. Breast-cancer death rates haven't changed much during the past fifty years. Incidence is rising slightly, though patients are surviving longer, largely because of earlier detection and treatment.

What can we do about the breast-cancer threat? What is organized medicine, including clinical researchers, practicing physicians, therapists, and the two giant resources, American Cancer Society and National Cancer Institute, doing about it? Should these people be doing more, or doing differently?

History's account of medical performance over the past century is far from reassuring in this, the biggest cancer killer of women. Breast amputations were being done, probably with few if any survivors, before the year 1650. Illustrations from old medical books show the breast sliced from the woman's body, with no anesthesia, the wound then cauterized with a hot iron.

But a standard for American surgical treatment of breast cancer was set in the 1890s, when William Stewart Halsted, M.D., first described the procedure now known as the Halsted Radical Mastectomy. He called for removal of the entire breast, skin, both major and minor chest-to-arm muscles, the lymph nodes of the armpit, and surrounding fat.

Halsted's method became the norm among surgeons. Women's survival rates began to improve and local recurrence of cancers decreased, up to a point; then the results reached a plateau, and stayed there. But the disturbing fact is that, for more than fifty years, this single treatment approach was unquestioned and undisputed, though other surgical techniques and instrumentation made huge advances, and though more and more cancers were being detected and diagnosed earlier, when tumors are smaller, more localized, less likely to involve lymph nodes.

### Today's surgical approaches to breast cancer

The *Halsted radical* is believed by many to be unnecessarily mutilating. Removal of the pectoral muscles left the chest wall sunken or flattened. Removal of axillary lymph nodes ("cleaning out," in the words of Dr. Halsted) often left the patient with permanent lymphedema, an upper arm sometimes grossly swollen.

There is an even more severe procedure, the *extended radical mastectomy,* which removes everything the Halsted radical does, plus the internal mammary lymph nodes. To reach these nodes, the surgeon usually had to remove part of the rib cage. The extent of this operation, which was quite popular with surgeons in the 1950s and 1960s, earned it the black-humor term "Upper-Body Amputation." The medical expectations for this operation were that it offered survival for women with cancer of the inner quadrant or middle of the breast, where mammary nodes are more likely to be involved. Sad to say, clinical trials gave no evidence that the super-radical operation improved survival rates of patients. It's now suggested that removing all the armpit and internal breast lymph nodes fails to con-

Cancer authorities are being extremely conservative in not recommending regular use of diagnostic procedures that carry any risk, no matter how small. Here, American Cancer Society guidelines for women who have no breast symptoms:

- After age twenty, women should perform breast self-examination every month.
- Between ages twenty and forty, women should have a physical examination of the breast every three years. After forty, women should have physical breast examinations every year.
- At some time between ages thirty-five and forty, a woman should have her first, baseline mammogram.
- Women under fifty should consult their physicians on need for mammography.
- Women past fifty should have an annual mammogram.
- Women whose close relatives have had breast cancer (and of course women who have had breast cancer) should consult their physicians about more frequent examinations and mammography.

# TIONS // ARGUMENTS

trol cancer because cancer that has spread, or metastasized, this far is beyond surgical help. Systemic treatment is needed.

*Modified radical mastectomy* leaves chest muscles intact but involves removing the breast, some fat, and most of the axillary lymph nodes. It calls for removing nodes while leaving chest muscles intact, so it helps preserve body contours, which are undisturbed except for the absent breast. The arm is less impaired and less likely to develop lymphedema. The "modified" has been predominant since about 1950, when the British surgeons who developed it theorized that cancer does not spread through the chest muscles. Their theory appears to be holding up, though some surgeons believe the muscles' linings can become involved. Tumor involvement of chest muscles usually occurs only in advanced cancer stages. Rates of survival without cancer recurrence are comparable in the modified radical and the Halsted radical, and today the modified is being done more and more, the traditional Halsted less and less.

*Simple total mastectomy* leaves axillary nodes and chest muscles intact; only the breast is removed. Some nodes nearest the breast usually are sampled, and if cancer is found, the operation may be converted to a modified or Halsted radical, or radiation may be applied. The idea is that while it may be impossible to remove all traces of tumor surgically, radiation therapy may eliminate cancer in the operative area.

*Partial mastectomy* removes the tumor and up to about an inch of surrounding tissue, but some of the breast remains. Other terms for partial procedures include: *local wide excision, tylectomy, lumpectomy, wedge excision,* and *quadrant excision.* Most surgeons follow these procedures with radiation therapy to kill cancer cells that may remain in the breast. Many surgeons also remove and examine some lymph nodes. Various studies indicate that partial procedures plus radiation therapy compare favorably, in terms of five-year survival, with total mastectomy. Cancer may be more likely to recur in patients treated by partial mastectomy, but recurring cancers are promptly treated and don't seem, in the long run, to affect survival rates.

**How to choose?**

Today, many doctors still hold that radical mastectomy is the "treatment of choice," or even the only treatment, for breast cancer of any size or stage; and many patients, too, subscribe to the "get it all out" theory, an understandable urge to cut away diseased tissue as one would cut out spots of decay in an apple. But a better example might be that of removing pollution from a running stream. Lifting out buckets of water won't help; even if you drain the most contaminated section, some pollutants will have escaped into the mainstream.

Until quite recently, patients had little to say about how their breast lumps were to be treated: They did as their doctors told them to and asked no questions. In the typical scenario, the patient entered surgery for the diagnostic procedure called biopsy, a sample of tissue removed for examination and analyzed for malignancy while the patient remained anesthetized. If cancer was diagnosed, the surgeon performed mastectomy on the spot. Having gone to sleep not knowing whether her breast lump was cancer, the patient woke up to find that (1) it was, and (2) her breast was gone.

Of course, the patient had signed papers giving the surgeon permission to perform the mastectomy operation if it should be considered necessary. This approach is called the one-step plan. Many surgeons of the past—fewer today—have insisted on permission to go ahead and operate at will. Women patients even now often do not know it's possible to have biopsy separately (the two-step plan), so they can learn the diagnosis, take part in decision making, and prepare themselves emotionally if treatment is called for.

Women patients who insisted on being informed and on having a say in their treatment have speeded advances in management of breast disease. Rose Kushner, true pioneer in the cause, reported that in 1974, when she found a small bulge in her breast, she called eighteen surgeons before she found one who would agree to perform biopsy separately. The general belief at the time was that exploratory surgery, as in biopsy, might set off an explosion of cancer cells and that immediate mastectomy was essential. That theory had no supporting evidence, and it's now generally held that separating the biopsy from any follow-up surgery causes no increase of risk.

A high-level tug of war is now going on among medical authorities about breast-cancer treatment. Some say that newer, less disfiguring methods for treating breast cancer are just as effective in saving life and in preventing recurrence of cancer as the time-honored radical mastectomy. Others firmly believe that mastectomy, either the Halsted or the modified radical, gives superior results. Some say that treatments such as lumpectomy and radiation have proved effective in early-stage cancers. Others say such treatments are experimental and that women considering them should be told this fact.

Trends in surgical approaches to breast cancer, especially over the last ten years, give a clear picture: The Halsted radical mastectomy is disappearing, replaced by modified mastectomy and by lumpectomy. The American College of Surgeons bulletin, reporting that the radical, which in 1972 made up 46.8 percent of breast-cancer operations, amounted in 1981 to only 4.5 percent. Still, even this small figure represents more than two thousand radical operations (and other estimates, such as the following, reach three times that number).

The National Center for Health Statistics, reporting on operations in short-stay, non-federal *(Continued on page 382)*

Now, an animal glove, boot, bag—that instantly changes everything else you're wearing. Or clothes that act as accessories: a "leopard" capelet jacket, *left,* that turns the look of black knit . . . that turns everything! By Sonia Rykiel, about $630. Bloomingdale's. . . . with her leopardy shoulderbag, about $80. Bloomingdale's; Country Club Fashions, Los Angeles. *Right:* More animals unleashed—leopard-spotted lacquered teak bangles—from Rafael Sanchez Designs, about $110 to $125 each. Saks Fifth Avenue, NYC; Jere Scott at Stanley Korshak, Pittsburgh and Chicago; Loretta Blum, Dallas; Wilkes Bashford, San Francisco. . . .On the wrist: the fox cuff of Anne Klein's cashmere glove: an area of innovation now. By Aris. The sequined tiger top, by Bill Blass, about $4010. Late September at Balliet's; Neiman-Marcus; Carrick's, Denver; To order at Saks Fifth Avenue; I. Magnin. Details, more stores, last pages.

# UNanim

**Running wild right now: animal prints— the wittiest, most unexpected way to "lift" the darkened, muted colors of the season . . . to lift the spirits! Strongest in accessories**

ed!

# unTAMED!

A "pride" of gloves—the star accessory this fall . . . entertaining; inventive; uniquely designed, colored, textured—and, very often, animal-printed. *Left to right:* Prada's black leather gauntlet glove that wraps and belts and buckles—and delights! About $210. Bergdorf Goodman; Alan Bilzerian, Boston and Worcester, MA. . . . More wrapping, here reminiscent of a boxer's glove: Sachiko for LaCrasia's black wool jersey glove "layered" with an armful of blue wool jersey. About $35. Saks Fifth Avenue; Filene's, Boston; The Gazebo, Dallas. . . . From Sachiko for LaCrasia: black suede cuffed with "zebra"—very witty, very winning. About $100. Bloomingdale's; I. Magnin. . . . Sachiko for LaCrasia's unique "multimedia" glove—an intriguing mix of

black leather hand, black wool jersey arm, and fuchsia and blue cashmere to wrap around the wrist and pull through a silver ring, about $140. Saks Fifth Avenue; Lou Lattimore, Dallas. . . . An attractive, unexpected contrast in color, in texture—Sachiko for LaCrasia's striking red leather glove armed with black cashmere, about $100. Lord & Taylor; Wynne Gilmore, San Francisco. . . . Very sophisticated, very inventive: Isabel Canovas' black suede glove diagonally cuffed with mink, about $450. Martha. . . . and from Carlos Falchi: the power of a purple leather glove cuffed with purple snakeskin. About $225. September, Henri Bendel; Sables, Lexington KY; Balliet's; Loretta Blum, Dallas; I. Magnin. Details, see next to last pages.

# TAMed!

Animals move into unexpected territory . . . with Kenzo's charming little cowl-neck chemise, *left,* in tiger-striped lambswool/angora, (about $230), here under brown suede (about $425). Turnout September at Kenzo Boutique, NYC. Striped dress at Country Club Fashions, Los Angeles; Macy's, San Francisco. . . . *Beauty Note:* The charming makeup, from Chanel: a mix of soft, muted browns for the eyes—Amber/Bronze shadow, new Brown Cake Mascara—and the dash of bright Nouveau Pink lips. *Right:* A different kind of coat dressing—in "leopard"! Angelo Tarlazzi's big, round-shouldered coat of fake fur (about $650), over a matching sweater/vest with knitted sleeves (about $430), and narrow black leather skirt, about $580. Tarlazzi Boutique, NYC. For details, see next to last pages.

Steven Meisel

Animals—on the loose! . . . in handbags—the pattern creating a dramatic change in familiar shapes and designs. And adding contrast—impact!—to dark colors, to menswear fabrics, to anything you're wearing for day. *Clockwise from top left:* Ruza's take on a classic envelope, in black suede with a "zebra" flap and back, about $225. Henri Bendel; Julie's Bottega, Bala Cynwyd PA; Burnett's, Richmond VA; F.B. Ltd. Frontenac MO; Balliet's. . . . Maud Frizon's good-sized, good working bag, with just enough dash to lift any working day: in "zebra" stripes. About $250. Maud Frizon, NYC and Bal Harbour. . . . A new take on a safari bag: Yves Saint Laurent's mix of shiny black patent leather and cat-printed "fur," about $650. Saint Laurent Rive Gauche. Saint Laurent Rive Gauche Boutique Femme, NYC. Saint Laurent Rive Gauche Boutiques, Short Hills, NJ; Washington DC; Houston; Beverly Hills; San Francisco. . . . The "feedbag"—with a difference: a terrific cheetah pattern. By Maud Frizon, about $350. Maud Frizon, NYC and Bal Harbor. . . .

# tamed!

Carlos Falchi's new version of his classic hit—the buffalo bag: here a soft, pouchy mix of striped skins, about $590. Bergdorf Goodman; Marshall Field's; Neiman-Marcus; Raffles, Encino CA . . . . And animals on the go: Sonia Rykiel's oversized spotted leather travel bag, about $400. Hattie, Palm Beach FL and Birmingham MI; Burdines, Dadeland FL. On the leg: a furry cheetah-printed boot. Anne Klein Shoes for Schwartz & Benjamin. Details, see last pages.

Steven Meisel

Butterick Pattern #6081

More captivating specimens—to sew. In a season of coats: the key shapes—and now, the key prints—of the season, in wonderful new fake furs. It starts with a new shorter jacket, *left,* in "nutria." Butterick Pattern #6081; fabric by J.L. de Ball of America. . . . *Right:* The longer, leaner option in a jacket, in "leopard." Vogue Pattern #1193; fabric by J.L. de Ball of America. . . . *Beauty Note:* The captivating makeup, *right*, very soft, very natural. Christian Dior's Pollen blusher on cheeks, Karkade lips and Deep Brown lined eyes shaded with Brun Electra powder. Details, stores and pattern information, next to last pages.

Steven Meisel

Vogue Pattern # 1193

# The inside story:

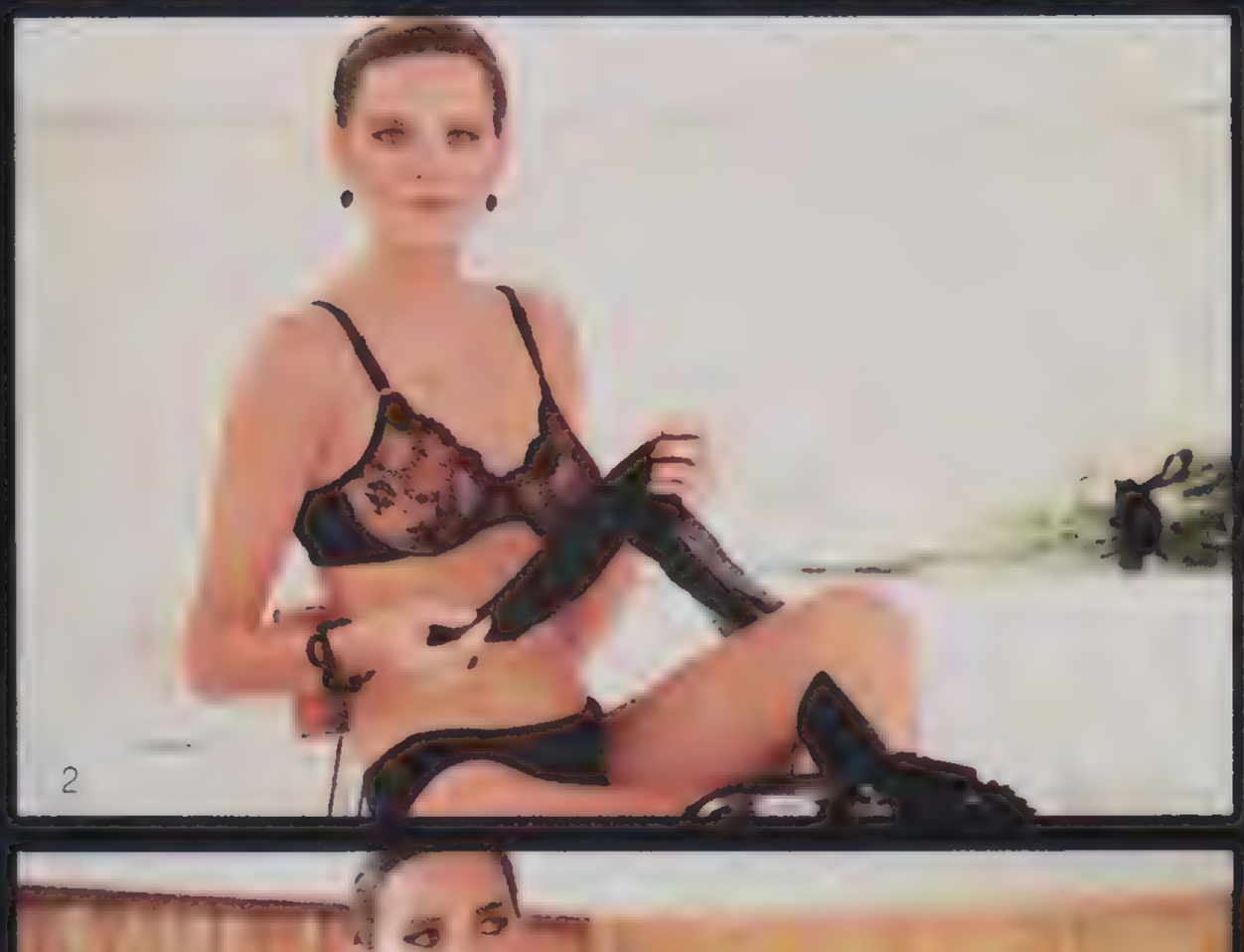


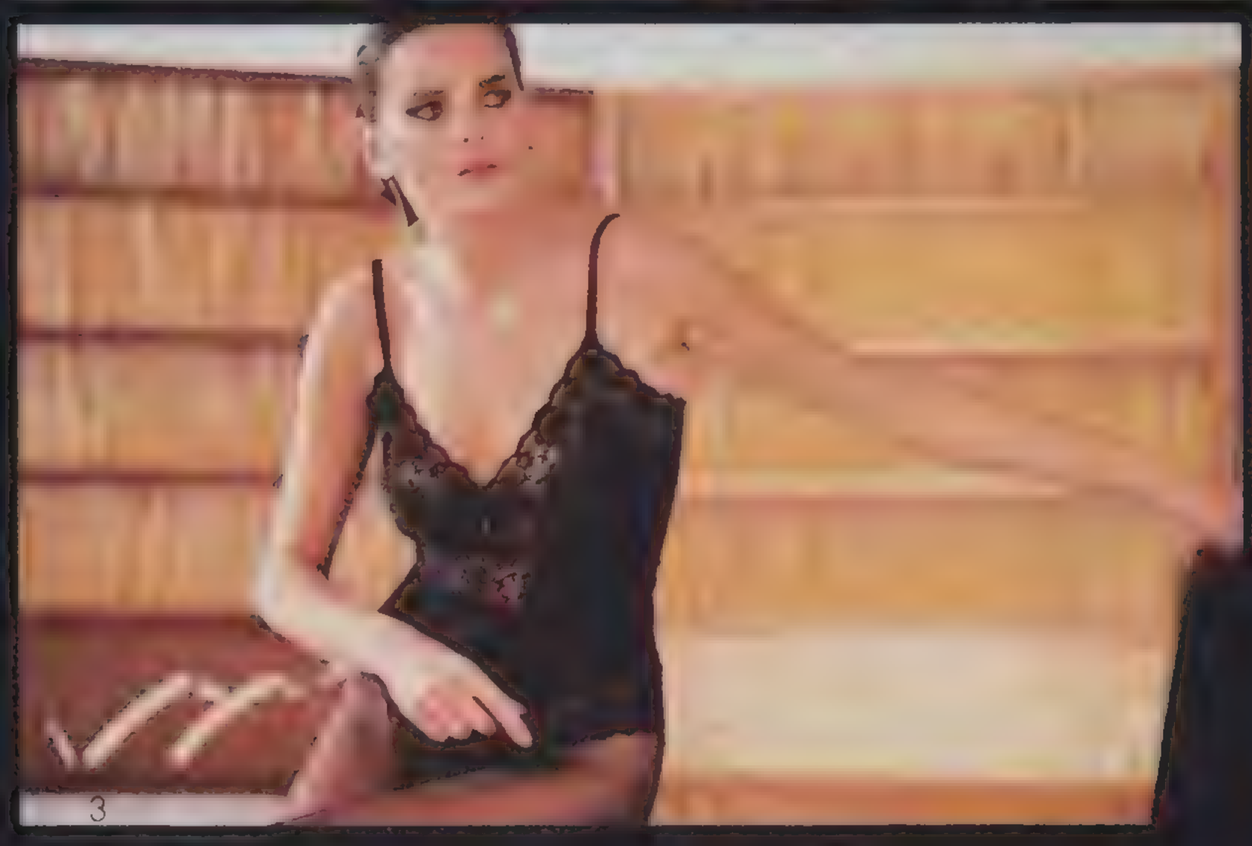
Brigitte Lacombe

# Lace

This season, the biggest news in lingerie is lace . . . lacy bits, lace edges, lace all the way, lace across the board in all sizes . . . in the most alluring shades of black—perfect under this fall's darker clothes . . . On these four pages, the best of the news . . . The littlest lace-trimmed bikini—with just enough cover, *opposite page:* Vanity Fair's black lightweight nylon string—cut very high, perfect under pants. About $7. Macy's, Herald Square; Rich's; Hudson's; Marshall Field's; Bullock's; Macy's, San Francisco. . . . The prettiest scalloped lace—in very flirty tap pants with a bias cut that hugs, *center, inset.* By Vassarette. Of polyester. About $9. Belk Leggett, Durham NC; Belk Tyler, Greenville NC; Fashion Bar, Denver. . . . Lace— a point d'esprit—that's straight from the hip, *right,* in a black nylon/spandex panty from Christian Dior Intimate. About $12. Saks Fifth Avenue; Frost Bros. Tank watch, Cartier. Details, more stores, last pages.

# The inside story:




1. The bare minimum—the sparest black thong from Loré, in Alençon lace. About $30. Bloomingdale's; Enchanté, Chicago; Balliet's; I. Magnin.

2. Lace that gives you control—if and when you need it—in an underwire—a delicate black lace bra by Lejaby. Of nylon/spandex. About $46. Bonwit Teller, NYC and Beverly Hills; Balliet's; Neiman-Marcus; Bullock's; I. Magnin.

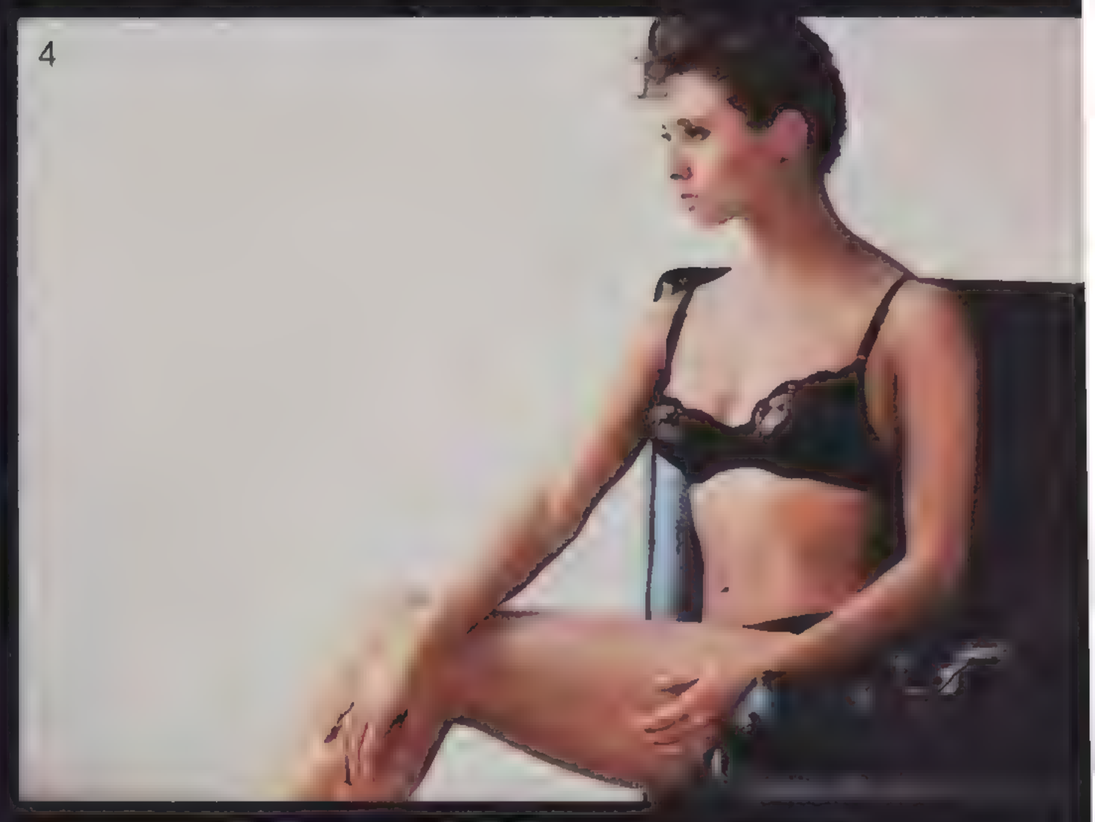
3. For the smoothest line—the laciest body suit with a deep plunging back and allover control by Guy Laroche. Of Antron/Lycra. About $35. Lord & Taylor; Dayton's, Bullock's; I. Magnin; Nordstrom, Seattle; Liberty House, Honolulu.

4. A bra that's half lace, half nylon with extra support from an underwire—Maidenform's bra of Antron III with lace trim. About $14. Macy's, John Wanamaker; Hudson's; Dayton's; The Bon, Seattle WA.

5. When there's color, it's in a small, charming print with lace—as in Christian Dior Lingerie's tap pants and matching bra with a tiny pink rosebud print. Bra, about $21. Pants, about $25. September at Saks Fifth Avenue.

6. A body suit that's lacy, black, and terrific with this season's newest jersey and sweater dressing—Olga's high-cut lace body suit with underwires for added control. Of nylon lace and Antron/Lycra. About $33. Saks Fifth Avenue; Rich's; Hudson's; Marshall Field's; May D & F; Nordstrom, Seattle. . . . *Beauty Note:* As "basic" as anything here—a reliable, personalized skin care system. To try: Discipline skin care—in five formulas for extremely dry to oily skin. Details, more stores, last pages.

These four pages. Hair, Anthony DeMay for Garren, NY and John Killebrew of Xavier, NY, makeup by Leventé for Garren, NY and Linda Cantello. Manicures, Glona Machado for Nails by Josephine.



Brigitte Lacombe

# Lace

# ur: the big difference

On these four pages, the furs that symbolize the season's key changes: bigger in size and scale, new 7/8-lengths— furs with a look and feel that's modern, racy, dashing!

The news now: on every runway and in every fur type—furs that are bigger, roomier, that take on all the enveloping ease of a man's overcoat—and more. *This page*, from Bill Blass for Mohl Furs—his natural Finnish raccoon steamer coat with an oversized shawl collar, dyed to a sensational "brindled" black cloud. About $8500. To order at Bloomingdale's; Marshall Field's; Hovland Swanson, Lincoln/Omaha NE; Colbert's, Amarillo TX; I. Magnin, San Francisco. . . . And, *opposite, far left*, also from Bill Blass, a "perfect" sable coat in the best new all-around fur length: the 7/8, for its surprising wearability, versatility. His natural crown Russian sable cardigan-style coat, broadened on top, falling loose, easy below. For Mohl Furs, about $26,500. To order at Bloomingdale's; York Furrier of Elmhurst, Elmhurst IL; Hovland Swanson, Lincoln/Omaha NE; Colbert's, Amarillo TX; Designer Furs, Vail CO; I. Magnin, San Francisco. . . . *Near left*, from Grosvenor Canada, the news of a 7/8 length Canadian Majestic demi-buff mink, with a deeper armhole, a bigger sleeve, and a sense of controlled scale. About $10,000. To order at Fur Galleria, Cedarhurst NY; Furs by Robert, Troy MI; I. Magnin, Chicago; Szor-Diener Furs, Dallas; Edwards-Lowell, Beverly Hills; Eaton's Canada. Hair these four pages, Stephane Lempire for John Sahag, Bob Fink for Pipino-Buccheri; makeup, Linda Cantello, Wendy Whitelaw. Fashion details, next to last pages.

Another generously scaled coat, *this page,* from Bill Blass for Mohl Furs, a show-stopper of a big-scaled fur, in crystal-dyed fox. Key differences: the wide, squared-through-the-shoulder T-shape, a roominess that's not overwhelming. About $16,000. Marshall Field's. To order at Bloomingdale's; Hovland Swanson, Lincoln/Omaha NE; Colbert's, Amarillo TX; Bullocks Wilshire, Southern California. . . . More of the news this season, *opposite, far left,* from Perry Ellis for Alixandre, the 7/8 length sheared-beaver cardigan coat, with the added interest—delight—of stenciled tiger patterning—part of the news of animal interpretations this season. About $8250. September at Bergdorf Goodman; Nan Duskin; Saks-Jandel; N.H. Rosenthal Furs, Chicago; Holt Renfrew of Canada. . . . And *near left,* from Oscar de la Renta for Wagner Fur—a wonderful variation on a poncho shape—in a 7/8 length—in fisher-cut raccoon—bigger, more luxurious, gathered like an artist's smock. About $5995. September at Revillon Boutique at Saks Fifth Avenue; Dittrich Furs, Detroit; N. H. Rosenthal Furs, Chicago; Alaskan Fur Company, Kansas Ci[illegible] Sakowitz; [illegible]ancisco. [illegible]ast pages.

# Fur: the big difference

More of the news in fur: the kinds of lengths and shapes—big, squared-off at the top—that show off fur at its best . . . and, the news of different fur textures, enhanced with color

Lothar Schmid

The knitting edge...

N THESE SIX PAGES: ALL THE KEY FASHION POINTS OF THE SEASON—COAT RESSING, A DIFFERENT KIND OF SUIT DRESSING, NARROWNESS DAY AND IGHT—ALL IN KNITTING . . . KNITTING THAT BECOMES A VERY APPEALING EX- RA BECAUSE OF THE EASE, THE TEXTURE—THE NEWS IN ITS OWN RIGHT—IT RINGS TO THE CLOTHES. IT'S KNITTING THAT'S USED A WHOLE NEW WAY . . .

A perfect example, *below:* Gianfranco Ferre's perfect suit—a short knit jacket that stops at the waist, that reverses for another surprise, that creates a real way of dressing with terrific style. Over grey wool flannel trousers, a turtleneck pullover. Jacket of wool/angora/nylon, about $994; trousers, about $578; pullover of wool/angora/nylon, about $600. Turnout at Bergdorf Goodman; Nan Duskin; Saks-Jandel; Marshall Field's . . . . Narrowness in knitting, from Karl Lagerfeld for Chloé, *opposite page:* his long, lean wool cable-knit tunic top (about $700), pulled down over a slim tweed front-slit skirt, of wool/mohair, (about $330)—together, delivering the finish of a two-piece dress. Late August at Saks Fifth Avenue, NYC; Marshall Field's; Neiman-Marcus; I. Magnin. These six pages: hair, Julien for Jean Louis-David, Paris; makeup, Lydia Snyder. Details, more stores, next to last pages.

Steven Meisel

# news with an added attraction

**the knitting edge... news with an added**

More key points of the season—narrowness, coat dressing, new approaches to evening—in knit! It starts, *below,* with Jean Muir's charming new evening possibility: a big, bubbly, brilliant cashmere knit blouson over the skinniest—raciest—pants around. Blouson, about $475; pants, about $375. Turnout at Henri Bendel; Hattie, Palm Beach; Linda Dresner, Troy MI; Ultimo, Chicago; Charles Gallay, Beverly Hills. Sweater only at I. Magnin. . . . And, in a year of coat dressing—the knit coat, from the Missonis, *opposite page,* with the bigger, rounded-shouldered shape of the season; and with the arresting texture a knit delivers. Of wool/mohair/acrylic/nylon, about $1045. A total look with its matching vest (about $295); black wool flannel trousers (about $215); and black wool flannel shirt, about $200. Mid-August at Bloomingdale's; Jordan Marsh, Boston; Kaufmann's; Saks-Jandel; Neiman-Marcus. Details, last pages.

the knitting edge... news with an added attr

Knits, moving day into night . . . with the impact of black. *This page:* Valentino's evening sweater of cashmere/lambswool with the kind of inventive extra he brings to knits—hand-embroidered anthracite dazzling the back (about $2115) . . . very narrow, very dashing with his slim cuffed wool trousers, about $425. Everything under a lamé-dazzled velvet coat, about $3550. Valentino Boutique. Turnout, October at Valentino Boutique, NYC. Sweater and pants at Valentino Boutique, Washington DC. Sweater at Sakowitz. Pants at Nan Duskin; Neiman-Marcus. . . . *Opposite page:* Another master of knitting, Sonia Rykiel, with the latest takes on her "familiar" pieces . . . in black on black. The newest piece—a wool-knit coat with extended shoulders (about $430), over a pretty ruffled wool/angora pullover (about $305), and wool-jersey pants, about $210. Turnout at Bloomingdale's; Saks-Jandel; Wilkes Bashford, San Francisco. Sweater and pants at Burdines; Marshall Field's; Liberty House of Hawaii. Fashion details, more stores, see next to last pages.



Steven Meisel

# IT'S A YEAR

Key element in the season's news: what a day-in/day-out coat can be. For starters: it can be knitted! *Left:* Calvin Klein's double-breasted, mannish navy coat, with square shoulders over a narrow line. Tailored as strictly as cloth, but easy as a sweater. Wool coat, about $270. Macy's Herald Square; Jacobson's; Dayton's; Swansons on the Plaza; The Denver, Denver; I. Magnin. . . . Or it can be Tarlazzi II's cotton "fleece", *opposite*—a lean, uncluttered line; a detachable hood that doubles as a shawl collar. As casual as a parka. But coat enough to wear in the city, over city clothes. Here, over a matching skirt and black sweater. Coat, about $540. Late September at Bergdorf Goodman; Ultimo, Chicago. These six pages: hair Anthony DeMay for Garren, N.Y. Make-up, Sophie Levy for Pipino Buccheri. Details, more stores, last pages

**One of the season's strengths: go-anywhere, anytime coats. The kind everybody needs...but with a world of difference. Racier now. More dashing. With impact enough to set up a look, polish it, add presence to everything underneath. What does it—this year's menswear influence, strong looks, generous scale, deep color**

# GREAT FOR COATS!

Jeffrey Pedersen

All-weather raincoats are a familiar genre, but this one, *left*, has a decided edge. Because of the big, racy shoulders; the shiny black cotton vinyl exterior; because it has the coziest "woolly" lining. By Guy Laroche. About $395. Guy Laroche Boutiques, NYC; Boston; Washington DC; Bal Harbour; Dallas; Femina, Scottsdale AZ and La Jolla CA. . . . Very direct take on a man's coat, *below*: a shades-of-grey glen plaid wool trench (Anglo Fabrics)—simple, business-like, and very dashing—perfect to throw over a suit, a dress, a skirt and sweater. Stanley Blacker for Women. About $300. Lord & Taylor; Dayton's.

To snuggle into as you would a bathrobe, *right*, a long black cashmere wrap coat—ample shouldered, lean, versatile enough to be your one-and-only coat this season, for seasons to come. Here, one of the ways it works, over pants, boots, a sweater. Jaeger International Shops. About $1100. At all Jaeger International Shops. . . . Another updated classic, *above*, Burberrys black wool-and-cashmere with this season's stronger shoulder, this season's narrow-falling body. Perfect complement for a pleated skirt and cashmere turtleneck. Perfect complement for a short silk chemise at night. About $700. Late August at Burberrys, NYC; Boston; Chicago; San Francisco. Details, more stores, see next to last pages this issue.

Jeffrey Pedersen

# IT'S A GREAT YEAR FOR COATS!

Another stand-in for your standby coat: suede. The one at the *left*, by Mario Valentino, in a very neutral taupe, shawl-collared, simple, with a single button at the waist. You see it over an embossed suede suit, a stamped suede blouse. Coat, about $1500. Late August at Barney's; Hattie, Palm Beach FL and Birmingham MI; Ultimo, Chicago; Neiman-Marcus; Capriccio, Scottsdale AZ and La Jolla CA; Creeds, Canada. . . . Giorgio Armani's wool coat, *above*—the tweed, the square cut borrowed directly from a man's—the ¾ length adding another key option, a special bravura. And . . . a perfect proportion over pants, over a slim short skirt. Coat, about $506. Saks Fifth Avenue, NYC; Gidding-Jenny; Neiman-Marcus; The Regiment, Colorado Springs CO; Macy's, San Francisco. . . .

# IT'S A GREAT YEAR FOR COATS!

Also in this energetic ¾ length, *below*, a black wool coat under a flannel-backed cotton vest with extended shoulders. Here, it's worn over black cropped wool pants, a black-grey sweater. Any way you wear it, it delivers a snappier, faster beat, a very attractive look. From Rodier Paris, coat and vest, about $376. All Rodier Paris stores. . . . Albert Nipon's way with the news, *right*—a long, lean, straight-from-the-shoulder coat in a strong wool tweed, generously scaled and edged in leather. A very assembled look with matching pants, a short sweater vest . . . with this year's prevalent jersey dress. Collectibles by Albert Nipon. Coat, about $498. Saks Fifth Avenue, NYC; Jordan Marsh, Boston; Gidding-Jenny; Jacobson's; Macy's, San Francsico. Details, more stores, next to last pages.

Jeffrey Pedersen

VOGUE'S

# Last Word

## ON FASHION IN THIS ISSUE

What works and what doesn't: in the way of polished skirt-and-shirt dressing . . . when a coat can move beyond sweatshirting . . . adding the season's accessories—the glove, the "animal". . .

What works? In an issue where a prime concern was clothes for active women, for working women, one of the most interesting things that emerged was this: that looking dressed, presenting a "professional" appearance doesn't by necessity mean wearing a suit. A good example, *right,* the degree of finish you can get with just a skirt and shirt: here, Gianfranco Ferre's. The elements themselves are simple enough (a blue silk blouse, a slim grey skirt); but that kind of polish doesn't come from just any random blouse or skirt. The catch: the strong element of design—the generous cut of the blouse, the drape of the sleeve, the luxury of the fabric; the narrowness of the skirt, inset with black leather, side-buttoned for fast walking.

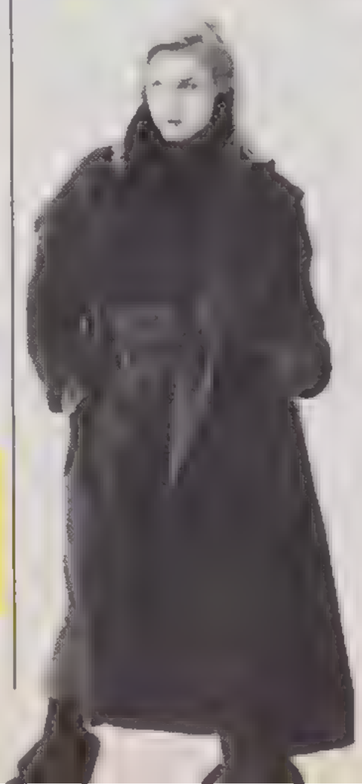
**Point: A blouse and a skirt can look pulled together without benefit of a jacket as long as they have something more going for them.** And, accessories add to the effect: pieces that give just the right amount of finish.

A common denominator for skirts this season: most are shorter and narrowed. That's why the one, *left,* from Gloria Sachs, stands out. It's longer than most, with the kind of fullness that allows for extra length. **To help balance the degree of fullness, you might pair it with a boot that has a sleek line, the lift of an unchunky heel.** Here, the darkness of the pump and ribbed stockings serve the same purpose as a boot would: continue the skirt's long line.

The black cable-knit sweater-jacket worn with the skirt is a piece worth noting too—because of its built-in versatility. **The proportion of a cropped jacket like this—broad-shouldered, body-tapering—works with pants as well as a skirt, moves from day to night,** gets high marks for travel sense too. You might try it (for evening) with satin pants—something along the line of tuxedo pants in a heavy satin.

There may be fewer moments in fashion today when something looks "off," but one of those moments was brought home in a recent sitting—a perfect example of the clothes themselves dictating what works and what doesn't. When it came to accessorizing the Mario Valentino suede coat and pants suit *(far left, below),* the runway accessories included slender-heeled untextured pumps—out of character, we thought, for the swagger and dash of this turnout. To emphasize its racier nature, a more casual shoe (like dark tied oxfords) was called for. The same principle would hold, too, if you were dealing with casual tweed trousers. A pump with a low stacked heel and perforated mannish toe would also do the trick.

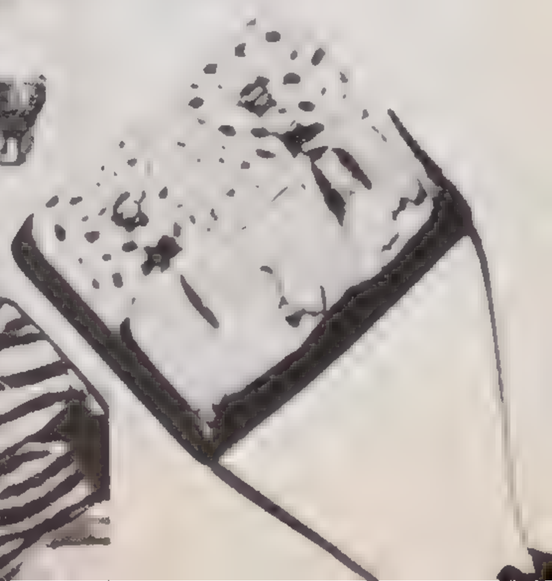
**The oversized inky-blue Tarlazzi coat,** *below,* **in cozy warm-up fleece, is a coat with enormous style—at a very good price; it could stand-in for a "proper" coat depending on how you finish the look:** shown here, with funny shearling-lined boots, it's definitely on the casual side. But what moves the coat a notch beyond sweatshirting is the shape—it's big, it wraps, sashes, belts—and, even more key, the color. The dark, black-navy shade is a neutral that can take in any time of day, move right into night with ease.



In a season and an issue of great-looking gloves, a closer look at how they're worn: Almost anything you'll find this fall can take gloves, especially either gauntlets (*above*) or gloves in a bright color. We used the rich burgundy shade of the gloves, *above,* to add impact—sharpen a look that's essentially monochromatic.

**When clothes are either tailored or muted in color, a decorative glove—by way of design, or color or ornamentation—can turn the mood, break the strictness.** It adds wit and says "this season" quickly.

The accessory that "turns" the look *below*—one tiger-printed envelope, for its pattern. **The key to wearing the animal-print bags you'll find this season is to realize that they are not odd pieces. They act as neutrals in that they are very easily worn:** they work with everything from solids to the tweeds, herringbones, and checks so pervasive this fall, with anything perhaps, except with another print.



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VOGUE'S

# HEALTH *style*

**Telling quacks from facts . . . can you improve your reflexes? . . . the Pill's pluses . . . finding fresher, higher-fiber foods . . .**

## "Forgotten" fitness

Exercise physiologists often say fitness comes in threes: strength, endurance, flexibility. However, fitness pro Nicholas Kounovsky insists there are six fitness essentials. The three often forgotten: balance, speed, coordination. "A fitness program that offers everything is rare; but exercise must be comprehensive to be effective."

Analyze your fitness regimen in terms of all six essentials; look for a combination that is safe and efficient. As Kounovsky points out, yoga will often improve flexibility but does nothing for speed, strength, endurance. Do aerobic activities qualify as all-around exercise? "Not quite," says Kounovsky. "Doing aerobics is better than sitting around, but you can jump up and down all your life and still become stiff." He recommends supplementing aerobics with exercises for suppleness, strength, balance. Coordination and alignment may be the most difficult elements to achieve. Again, no single exercise provides them. "Develop a sense of balance with your body and coordination will follow naturally. You improve posture by being limber enough to put your body in the correct position—and strong enough to hold it that way," he says. Properly run dance classes are ideal for anyone trying to get in shape. Dance inspires a control over your body—a sense of how your body moves through space—which is vital for coordination. The diversity of dance movements guarantees a good, overall workout. Sports like tennis, squash also help with balance, speed, coordination. You can play a sport to get fit, but you're better off getting fit to play a sport. Do that by running, bicycling, or walking—to build strength, endurance. That allows you to get the subtler benefits—balance, coordination—from the sport.

Irradiation, a new method of food preservation, may offer great benefits to consumers, with no health hazards, suggests a report by the American Council on Science and Health. Irradiation utilizes ionizing energy from electron accelerators to destroy microorganisms that would otherwise spoil food. Though irradiation may chemically alter food, it does not make food radioactive. The FDA, which previously has approved low-dose irradiation—to inhibit white-potato sprouting, kill insects in wheat and wheat flour—is now reviewing efficacy relative to safety for higher doses that will, in effect, pasteurize food.

**LEFTIES** *Does being left-handed afford advantages? In the case of athletes, "left-handers demonstrate much less difference in strength between their hands than do right-handers, so left-handers generally have more 'balanced' sides and can kick, for example, almost as well with right feet as with left," explains neurologist Norman Geschwind, M.D., professor of neurology, Harvard Medical School.*

*Left-handedness is the result of a variation in the development of the brain and its dominance organization. In a series of new studies, Dr. Geschwind and his associates suggest that left-handedness may be associated with certain disorders, such as an increased incidence of autoimmune diseases (in which the body attacks its own tissues), dyslexia, migraine headaches, childhood allergies. Adds Dr. Geschwind, "Many people draw the incorrect conclusion that because of these indications left-handers are less healthy; yet, there may be some conditions that occur less frequently in left-handers; the full range has not yet been studied."*

Outdoor city exercisers: protect yourself from air pollution by exercising early A.M. or late P.M.

**Each of us has not only a dominant hand but a "dominant" eye, which does not always correspond to your dominant hand. People who are cross-dominant—i.e., who may be right-handed but "see" with their left eye or vice versa—have a definite advantage in golf and baseball. To test if you are cross-dominant: Extend arms in front of you, forming a triangle by touching index fingers and thumbs. Center an object in the triangle. Close and open one eye; if the object is still in the triangle, that is your dominant eye.**

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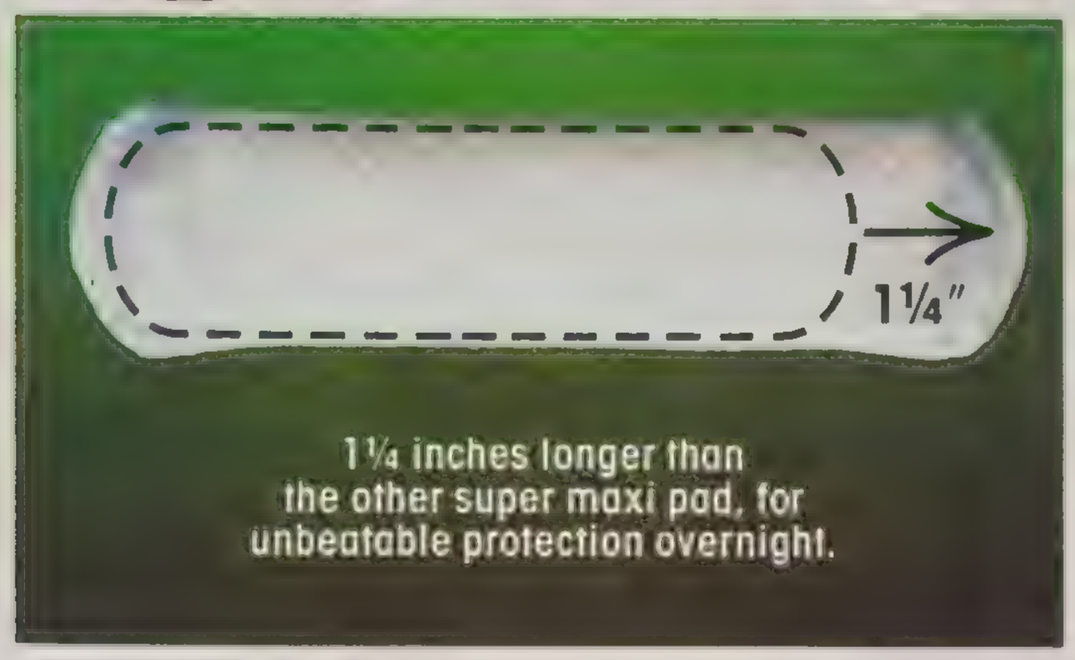


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# HEALTH *style*

**Jogging to lose weight? You need to spend more than a half hour a day at aerobics to make an exercise "diet" work**

*Sheila Cluff with Merv Griffin, who brought "Dynasty"'s Kathleen Beller, "Dallas"' Morgan Brittany, other female TV leads to The Oaks to tape a show.*

## HIGH TOUCH

*That's how John Naisbitt, author of "Megatrends" (Warner), describes the kind of personal relationships we'll have in the coming computer age. "As technology becomes more and more a part of our daily lives, we will respond not by becoming robot-like ourselves, but by searching for more ways to reconnect, to reexplore basic human feelings." Proof that this has already begun, he says: the resurgence of marriage; the growth of local arts and theater groups; and the growing numbers of networks of people helping each other in business and personal endeavors. "I am quite optimistic about the future," he says. "It will be a great place to live."*

## BEING REALISTIC

**That's what most women find hardest to master in a fitness program, says Sheila Cluff, owner of two California spas: The Oaks at Ojai and The Palms at Palm Springs. "The good feeling that being fit gives a woman should be its own reward. Yet so many women compete with others in their exercise routines and end up with injuries from overexercising." At her spas, Cluff emphasizes what she feels are the three key health components: cardiovascular fitness, strength, and mental relaxation—"the wonderful, clear-headed feeling that comes from physical relaxation, from disciplines like yoga." Another "skill" she feels is often neglected by fitness enthusiasts: "the ability to have fun, to enjoy working out or playing sports. It's the greatest thing two friends, or a husband and wife, can share."**

**Often one of a woman's weakest spots—the upper arms: to prevent flab, start daily strengthening now**

## THE PILL'S PLUSES

In light of recent studies and more years of experience with women taking oral contraceptives, the FDA is proposing for the first time that a "benefits section" be added to the patient package insert. The agency will soon be asking for public comments on the proposal, which was recommended by its Fertility and Maternal Health Advisory Committee last year.

"In addition to preventing pregnancy," the proposed labeling reads, "patients taking oral contraceptives can experience the following benefits: menstrual cycles are more regular and lighter in flow, resulting in less blood loss and a lower incidence of iron-deficiency anemia; a decrease in painful or difficult menstruation and a reduction of premenstrual tension; fibrocystic breast disease, ovarian cysts, and pelvic-inflammatory disease occur less frequently in Pill users; there is some evidence that oral contraceptives may provide protection against ovarian cancer, cancer of the lining of the uterus and rheumatoid arthritis; ectopic pregnancy occurs less frequently in women who have taken the Pill.

"There is at present no confirmed evidence from human studies of an increased risk of cancer caused by oral-contraceptive use. Early changes which may lead to cancer of the cervix which has been associated with oral-contraceptive use may be related to factors other than their use."

The standard risks of blood clots leading to stroke, heart attack, or blood clot in the lung still remain, as well as strong warnings to those who smoke, are over thirty-five years old, have high blood pressure, or high cholesterol, or are overweight. "However, risks of serious complications are rare in young, healthy women," the labeling stresses.

**SOME OF US NEED ABSOLUTE SILENCE TO CONCENTRATE; OTHERS FEEL COMFORTABLE READING WHILE THE STEREO'S AT FULL BLAST. WHY THE DIFFERENCE?**

**STUDIES AT THE NATIONAL INSTITUTE OF MENTAL HEALTH INDICATE THAT OUR BRAINS MAY LITERALLY HAVE THEIR OWN "FREQUENCIES," RESPONDING TO STIMULI BY TUNING THEM IN OR OUT. NEW RESEARCH SUGGESTS THAT "TUNER-OUTERS" MAY ALSO BE LESS SENSITIVE TO PAIN, PERCEIVED TO BE "TOUGHER."**

Little by little, year by year, your hair loses the natural oils it needs to have healthy-looking body and shine. Now there's new Mink Difference Replenishing Shampoo. Enriched with precious mink oil, it does more than clean. It replenishes those natural oils your hair really needs.

# SHAMPOO BACK WHAT YOU LACK.

PUT BACK THE PRECIOUS OILS NATURE TAKES AWAY.

NEW MINK DIFFERENCE REPLENISHING SHAMPOO.

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# Q&A

## Health quackery: how to tell the good from the bad . . . improving reflexes

**Some of the health claims I read about are so extreme. How can I distinguish between products that are valid and those that aren't?**

According to the Food and Drug Administration, modern health "quackery" falls into three broad categories: useless drugs and cosmetics, from laetrile to "rejuvenating" skin creams; food fads and dietary supplements that supposedly provide "nutritional insurance"; and so-called medical devices offering promises such as effortless weight loss or a magic cure for arthritis.

Quackery thrives because it plays on the hopes and fears in all of us. Often it is difficult to spot because "the majority of people involved in the promotion of quackery are not quacks," maintains Stephen Barrett, M.D., a psychiatrist and editor of *The Health Robbers* (George F. Stickley). He notes that nutritional quackery, which persuades some sixty million Americans to take vitamin and mineral supplements they don't need, is promoted by the media, the health-food industry, drug companies, supermarkets, and door-to-door salespeople. "Many of the people involved are your next-door neighbors, not someone you would designate as a quack," Dr. Barrett says.

Even though quackery comes in many guises, there are certain warning signs that should arouse suspicion. Beware of:

- Any product or service billed as "an amazing breakthrough" or "secret remedy" not available from other sources.
- Claims that you are not getting what you need from your doctor, your diet, or your prescribed medication.
- An "expert" who claims to be ahead of his time or the victim of a conspiracy by the government and the medical establishment to keep his discovery from the public.
- Any treatment surrounded by a crusading organization that is exerting political influence to get it approved or accepted.
- Products promoted or sold by satisfied customers eager to testify about how they were cured or helped.
- Health items sold door-to-door or hawked at public lectures by a traveling "expert" or "health adviser."

To protect yourself from the lure of quacks, establish a relationship with a physician whose credentials and judgment you trust, advises Richard J. Jones, M.D., director of the division of scientific analysis and technology of the American Medical Association. "If you get advice or are prescribed a treatment that doesn't make sense to you," he adds, "by all means get a second opinion."

**Introducing Anne-Marie Bennstrom's new, marvelously effective, Body Ball.**

This easy-to-use Body-Ball relaxes the body naturally by activating important nerve and acupressure points, relieving the tensions of an aching back and neck.

The Body-Ball digs deeply into cellulite's undesirable lumps and bumps, and gives a tingling massage to the whole body.

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(California residents add 6½% sales tax.)

**Can you improve your reflexes?**

Yes and no, says Frank Katch, Ph.D., chairman and professor of the department of exercise science at the University of Massachusetts. "In simple terms, reflexes are measured by how quickly and accurately you respond to a situation—locating and hitting a ball, for example."

Experts categorize reflex time as: reaction time, movement time, or coincidence time. Reaction time begins when you see the tennis ball. The image travels to your brain, which interprets the signal and decides which muscles will respond. Reaction time is a neurological mechanism and cannot be improved.

How long it takes for your muscles to respond is movement time. This can be improved with strength training for specific muscle groups you are using; strength training allows for more nerve involvement and therefore more control in activating the muscles. Someone with a good reaction time doesn't necessarily have good movement time (and vice versa)—which explains the klutz who always manages to reach the ball in time. Coincidence time requires timing your response so that it is most effective; for example, your frisbee partner starts running and you time your throw to get it to her at the right spot at the right moment.

"Both coincidence and movement times can be improved with repetitive practice of specific movements. But the movement must be practiced correctly, because only perfect practice makes perfect," says Dr. Katch.

"Though champion athletes are blessed with muscle and nerve systems that are superior to those of the rest of us, with proper training you can improve a great deal."

# THE BEAUTIFUL PEOPLE HAVE DISCOVERED *Ilona of Hungary*

**By: Janet Spencer**

**Learn how skin care products formulated with natural-mineral rich spa water from Europe can help you to create a flawless complexion.**

**ILONA OF HUNGARY Institutes of Skin Care**

| NEW YORK CITY, NY | CHICAGO, IL | DENVER, CO | HOUSTON, TX |
|---|---|---|---|
| 629 Park Avenue | 45 East Oak Street | 3201 East 2nd Avenue | 1800 South Post Oak Blvd. |
| Phone: (212) 288-5155 | Phone: (312) 337-7161 | Phone: (303) 322-4212 | Phone: (713) 961-4844 |

Beauty conscious women world-wide are familiar with Ilona of Hungary Skin Care Institutes and beauty products. They know the name represents excellence in the field of skin care, dedication to the manufacture of quality products and luxurious salons. They know too that Ilona of Hungary's estheticians are unparalleled in their face-saving skills, their rejuvenating skin treatment techniques and that they are available for women and men.

But perhaps what they don't know is this: There is a "real" Ilona!

Hungarian born, Ilona Meszaros, wife, and mother of two, is the guiding light of a revolutionary skin beautifying concept.

Ilona, founder of the Ilona of Hungary Institutes in Denver, Houston, New York and Chicago, personally and meticulously supervises the formulation of her products, conducts research and development, oversees each and every detail of her growing business and creates the atmosphere of serenity and harmony that marks each salon.

And, she still has time to chat with clients, consult with estheticians, hold magazine and television interviews, and correspond with mail-order clients. In fact, when you call to make an appointment, it might be Ilona herself answering the phone in any one of her four elegant salons. Ilona spends a week a month in each location personally supervising the specialized Ilona of Hungary skin treatments prescribed for her clients.

But why in the world would anyone work that hard, you might ask. It's simple! Ilona, a born perfectionist, believes we can all be more beautiful and she knows exactly how to help us do it. (One look at her own perfect skin and you'll be convinced too!)

Her advice is sound—some of the leading skin specialists and plastic surgeons in the country are her consultants—and her message direct: "The beauty of our skin can be maintained for life."

Ilona sets about beautifying our skin in unique and wonderful ways. First of all her products are formulated with a very special magnesium-rich mineral water from artesian wells in Budapest. (It could be the reason Hungarian women are so beautiful.) The magnesium in the water helps skin cells retain natural moisture and fight off wrinkles.

Each client's skin is thoroughly analyzed—then the correct products are prescribed to restore sun and wind-ravaged skin—often damaged by polluted air and smothered by cover-up cosmetics—back to glowing health.

At times, it would seem, Ilona cares for us more than we care for ourselves!

Take advantage of her warmth, wisdom and internationally-recognized expertise, to achieve the true, natural beauty of your skin.

People with dry skin, wrinkles, oily skin, blemishes and other skin problems have at long last found help and relief by following Ilona's unique skin care methods. Letters pour in daily with requests for her cosmetics and praises about the results. Here are just a few excerpts from the many hundreds on file:

**"The cleanser for my oily skin really works. My face feels soft, yet not greasy."** *Mrs. E.S., Winnipeg, Canada.* ★ **"I had acne for almost 10 years. Finding you was a miracle I was praying for. My skin looks wonderful now."** *Miss G.W., Seattle, Wash.* ★ **"Your cosmetics are truly remarkable."** *Mrs. G.L., Tulsa, Okla.* ★ **"Dry skin is a problem here. I think you have found the secrets to its cure. I have a terribly dry skin and am allergic to almost everything, however, with your cosmetics I have no problem."** *Mrs. K.M., Phoenix, AZ.* ★ **"My skin is really responding and looks great. My daughter also is having excellent results."** *Mrs. M.F., Wellesley, Mass.* ★ **"I very rarely expect anything from advertising claims, particularly in the cosmetic field. What I received from the first application of your products was a small miracle."** *Mrs. S.A.C., Florida.* ★ **"Your skin care products are just wonderful and my skin improved unbelieveably."** *Ms. H.S., New York City.* ★

For people unable to visit any of her institutes a special booklet containing Ilona's successful methods for complexion care at home is available by sending $2.00. Full price shall be credited toward your first cosmetic order. If your present cosmetics don't give you the results you want, the $2.00 for the booklet can be the best investment you ever made for your skin.

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Please rush me your skin care booklet.
Enclosed is $2.00 which will be credited on my first order for your cosmetics.
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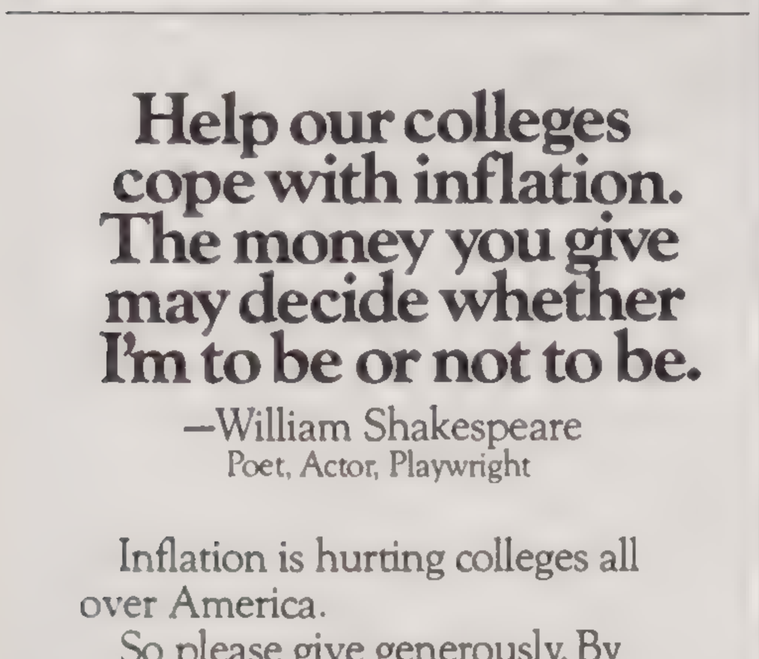
—William Shakespeare
Poet, Actor, Playwright

Inflation is hurting colleges all over America.

So please give generously. By helping to save my work from neglect you may prevent the greatest Shakespearean tragedy of all.

Help! Give to the college of your choice.



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A public service of this magazine and The Advertising Council



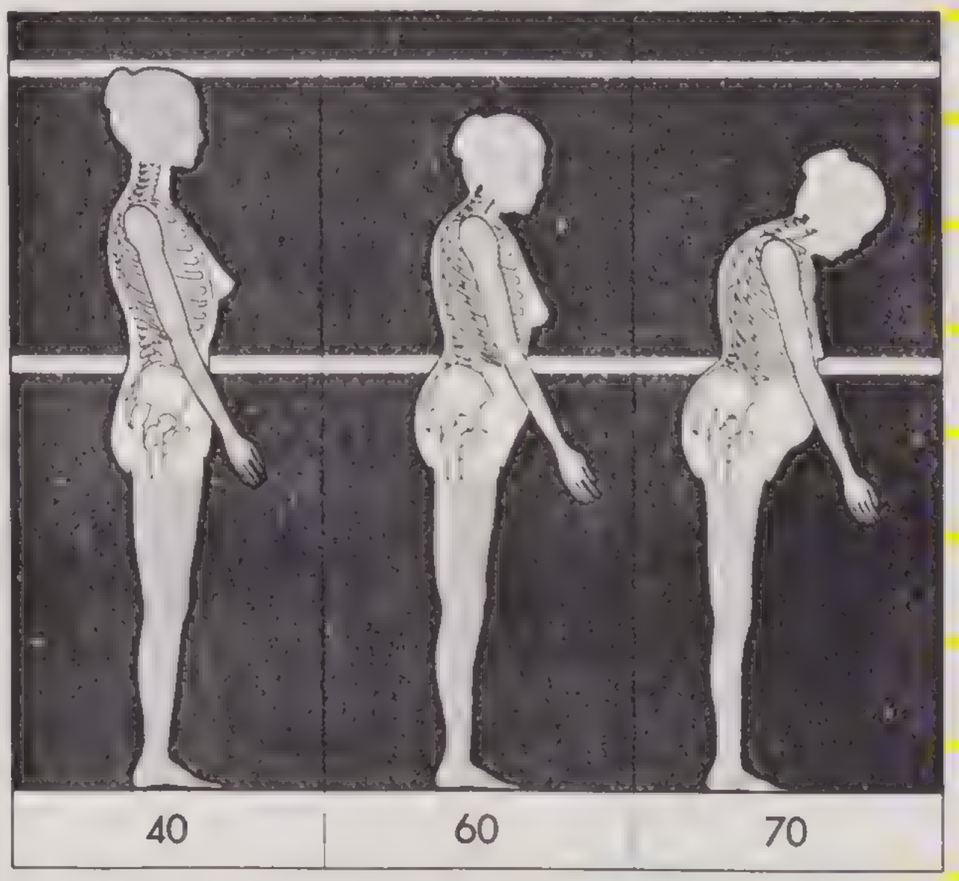

# SAVING YOUR BACK

A loss of height and the appearance of "dowager's hump" are the result of osteoporosis—the excessive thinning and loss of bone mass that leaves the skeleton prone to fracture. While a certain amount of bone loss is natural with age, hormonal changes brought on by menopause can accelerate it.

Vertebrae are usually the first to show signs of bone loss, fracturing to the point of spinal collapse (see *below* for how these body changes affect a woman's appearance as she ages).

Although this condition is virtually irreversible, experts say you may be able to slow or prevent it. "It's important to have an adequate calcium intake, about 700 mg. before menopause, 1000 mg. during menopause, and 1500 mg. afterwards," says Joseph M. Lane, M.D., chief of the metabolic bone-disease service, Cornell Medical College/The Hospital for Special Surgery, "and to do at least 15 to 30 minutes of exercise three times a week." Bones, like muscles, become bigger and stronger with use, not only stopping bone loss but stimulating new growth. Extension exercises that combine movement, pull, and stress on the long bones of the body are recommended, as are those that strengthen abdominal muscles—another area of weakness in women.

Early detection can be difficult, and Dr. Lane suggests you have your height measured *accurately* at each physical exam; watch out for thinning of the skin and hair—a sign of collagen loss (a major component of bone); widening of the feet, and loosening of the teeth.




Proper diet and adequate exercise throughout life can help prevent age-related body changes

Illustration from STAND TALL! THE INFORMED WOMAN'S GUIDE TO PREVENTING OSTEOPOROSIS by Morris Notelovitz, M.D., and Marsha Ware © 1982 by Morris Notelovitz. Triad Publishing Co., 1110 NW 8th Ave., Gainesville, FL 32601

*Recent studies indicate that professional female basketball players sustain more injuries than their male counterparts—despite greater flexibility. "There's controversy among experts as to why," says John G. Yost, Jr., M.D., orthopedic surgery resident at Lenox Hill Hospital and the Institute of Sports Medicine and Athletic Trauma. "We will know more as women become more involved in recreational athletics.*

*"Ligament laxity may make a woman more prone to injuries around joints—especially shoulders and knees," says Dr. Yost. "So that along with flexibility, strength and endurance exercises also should be part of every woman's fitness program."*

*Progressive resistance exercise is a good way to develop needed strength. But be sure to get into a supervised program that teaches proper weight-training techniques, as most injuries are caused by improper use.*

***SLEEP IMPROVERS:*** EAT A LIGHT EVENING SNACK TO FIGHT OFF MIDNIGHT HUNGER; AVOID CAFFEINE AND ALCOHOL IN THE LATE EVENING, THEY CAN MAKE SLEEP FITFUL; EXERCISE REGULARLY BUT NOT JUST BEFORE BEDTIME; CHECK FOR ALLERGIES TO DOWN, WOOL, PETS; AND . . . BE SURE YOU'RE COMFORTABLE.

## TOP FIBER

*TOP TWENTY FIBER FOODS: 1. DRIED BEANS, PEAS, AND OTHER LEGUMES. 2. BRAN CEREALS. 3. FRESH OR FROZEN LIMA BEANS. 4. FRESH OR FROZEN GREEN PEAS. 5. DRIED FRUIT. 6. RASPBERRIES, BLACKBERRIES, AND STRAWBERRIES. 7. SWEET CORN (ON-THE-COB OR KERNEL). 8. WHOLE-GRAIN CEREAL PRODUCTS. 9. BROCCOLI. 10. BAKED POTATO (WITH SKIN). 11. GREEN SNAP, POLE, AND BROAD BEANS. 12. PLUMS, PEARS, AND APPLES (WITH SKIN). 13. RAISINS AND PRUNES. 14. SPINACH AND OTHER GREENS. 15. NUTS (BUT THEY HAVE A HIGH FAT CONTENT). 16. CHERRIES. 17. BANANAS. 18. CARROTS. 19. DRIED AND FRESH COCONUT. 20. BRUSSELS SPROUTS.*

Taken from *The F-Plan Diet* by Audrey Eyton Copyright © 1982, 1983 by Audrey Eyton. Used by permission of Crown Publishers Inc

# LIFE AT THE TOP

*(Continued from page 285)*

ing. It's not a contest. If you're funny, if you make people laugh, that's all that matters. Comics bring a history of their experiences into their work. Gender affects that. So women do behave differently from men in comedy just as one woman behaves differently from another. That difference is the risk, the excitement of comedy.

**Q. What makes you feel you're looking your best all day?**

**A.** If my hair roots are done, I feel good. I like being a redhead.

**Q. What keeps you going all day?**

**A.** I don't exercise a lot. I just sort of jiggle—not jog—in place. Jogging is dangerous to those who are not jogging, to those who are walking. Joggers will kill you in the pursuit of health. . . . The excitement and tension of working against a deadline keeps me going. Give me a deadline and I'll meet it. It's almost like a defiance. Accomplishing little things along the way helps.

I relax after work with a glass of white wine and a plate of skinny pasta. I love to read. Being stimulated, being with friends, seeing other people's talents helps me to unwind, also doing *The New York Times* crossword puzzle.

**Carol Bellamy,** *president of the New York City Council*

**Q. Is politics still a man's world? Do women operate differently from men?**

**A.** Women are increasing in government on the state and local levels and that's important because that's the training ground. Politics is still very heavily a male world, but there's a crack in the door now . . . I would tell a woman entering politics to maintain a sense of humor. And it's a tough, tough business that is both physically and emotionally challenging; it demands far more than just a philosophical desire to improve people's conditions. You need enormous energy.

**Q. What keeps you going?**

**A.** I take vitamins. I play racquetball twice a week at least, from 10:00 to 11:00 P.M.—to smack that little ball across the floor, that's one way to unwind. I also hike. I plan to do a week and a half of hiking this summer—to start my ten- to fifteen-year program of hiking the entire Appalachian Trail, twenty-one hundred miles, I think. I'm in my office by about 6:30 A.M. and home between 10:30 and 11:00 P.M. In the summer, I putter around my garden with a flashlight and a hoe.

**Q. What is considered looking good—and how important is it?**

**A.** Appearance is important, an attractive "in-charge" look. Stuffy and tight is not important. It's a crazy world—you'll find yourself in the morning giving a relatively important presentation and in the afternoon tromping through an abandoned building—you have to accommodate a schedule that is wide-ranging.

**Jane Bryant Quinn,** *Newsweek columnist, CBS television correspondent, syndicated news financial columnist*

**Q. Is your field still a man's world?**

**A.** I'm divided on that question. Journalism, per se, has a lot of women in it; but the financial world certainly is more male, although it's changing pretty rapidly.

**Q. Do women operate differently from men?**

**A.** I think we women go about our work exactly the way that men do but women journalists are less apt to be in a club situation where we can talk to someone informally. But actually I am not sure that an awful lot of financial reporting gets done that way.

**Q. How can fashion serve you better?**

**A.** Since I have become more of a public person by going on CBS, I have become tremendously aware of how nifty you can feel when you're wearing very good clothes. My biggest problem has always been finding the time to buy them. Gradually, you start acquiring people to help you, like personal shoppers. In the news business, to be always the very latest in fashion is probably inappropriate. You have to strike the right balance. You want people to listen to what you say rather than look at what you wear. But if I go to a party, I want them to look at what I wear.

My complaint with fashion has been that fashionable clothes have always been such noticeable clothes that it was hard to find enough things that struck that balance. In the last couple of years, that's changed a lot. Designers seem to be much more aware that many of the women who are buying their clothes are wearing them to work and not just wearing them to lunch.

**Lois Korey,** *president, Korey, Kay and Partners advertising agency*

**Q. Is it still a man's world?**

**A.** It's a man's world. I know very few businesses that aren't. But advertising is one business in which a woman can move up on the basis of talent. And, almost out of necessity, women in advertising have gone into business for themselves. That puts them on a level where they'll be taken seriously.

**Q. Do women operate differently from men in your field?**

**A.** Women tend to put on an unreal personality in the office. I think women are trying so hard to be taken seriously that they make life very difficult for themselves. They're afraid that men will think they're kooky, silly, frivolous. Women are so serious that most of the time they're dull. If you have to be on guard and play a role, you're not going to be happy at the office.

**Q. What keeps you going all day?**

**A.** Fear of ending up poor has kept me going. I get such energy just from that thought. If I'm efficient, it's because I really love advertising. I love the idea of solving a problem. I go away on weekends and sit on a deck like a wet sponge. Then I start thinking of headlines, then I get a pencil and paper. The truth is, I really don't need to get away from writing and advertising because it's such a challenge. What tires me in the office are office problems and all the pressures that come with owning your own business.

**Q. How important is it to look good in your field?**

**A.** I think women are so new at business that no one has set any standards of looking good. I think neatness counts. In business, you know you're looking pretty when the men look at you, and you know you're looking chic if the men ignore you and the women look at you. The women who are in their twenties and thirties realize that it's their attitude as much or more than the clothes they wear. There's much more freedom.

**Susan B. Perricone,** *independent consultant, president, The Systems Advantage, Limited (knows four computer languages and a dozen computer dialects)*

**Q. Is it still a man's world?**

**A.** When I started working in data processing, I joined a small business where everyone was simply interested in getting things done. That was a lucky first experience. Now, the corporate side of data processing—banking and insurance, for example—is co-ed, and women hold high positions. Independent consulting is predominantly male but slowly going co-ed. Working solo is still considered rugged for a woman.

**Q. Do women operate differently from men in your field?**

**A.** Women don't rely on other women as contacts, as men rely on other men. Women seem reluctant to share information. The problem is, women think men make their own deals; they don't, they ask for help all the time.

**Q. What makes you feel you're looking your best all day?**

**A.** Clothing is very important. Clients want to see someone who's well adjusted; a woman trying to look like a man is not well adjusted. It's subtle. I exercise—it improves my posture, and that sends off signals.

**Q. How do you unwind?**

**A.** If I'm working on one computer all day, I'll unwind by working on another computer at night. I really like computers. Or at night, I'll watch a movie, go out for dinner, socialize with friends—anything that takes me away from work so that I can return the next day with a fresh outlook.

**Q. How can fashion—and Vogue—serve you better?**

**A.** I'd like to see more clothes created to look good all day in different situations. I want to know what to wear to a business meeting, out for dinner, to the theater or out dancing that doesn't require major changes. I'd like to see more variations on long hair. I can't wear my long hair down because I'd lose credibility. I'd also like to find makeup that lasts all day, through my midday health-club break, without having to be reapplied completely.

**Florence Knoll Bassett,** *architect and interior designer, founded Knoll International with her husband*

**Q. How important is looking good in your field?**

**A.** Clothes are of great importance; they display your taste and sense of design, your ability to select colors, textures, and lines suitable to you and to your job.

**Faye Wattleton,** *president, Planned Parenthood Federation of America*

**Q. Do women operate differently from men in your field?**

**A.** My sense is that women who try to be anything other than themselves are making a terrible mistake. Women bring unique qualities to leadership positions that should not only be recognized but exploited: our sensitivity, the way we relate to people are huge assets.

But there's no question that we have to have confidence in our own point of view. Somehow women have this mystique about men in the workplace—that they have been anointed with wisdom and brilliance rarely afforded us. That just simply is not the case. Women can be as effective and as strong *(Continued on page 376)*

# LIFE AT THE TOP

*(Continued from page 375)*

leaders as any among the men.

Also, there are women who are unsuccessful as leaders. We should not take that as a gender defect but should recognize that people are adequate and inadequate in certain areas of their lives, and this is not peculiar to any one gender. I think that it is a sign of maturity in our liberation—allowing that there are failures among us.

**Q. What makes you feel that you're looking your best?**

**A.** I spent a lot of time in the first six months of my tenure developing what I came to see as a valuable asset—my personal appearance—in presenting our issues and goals. Women have to be aware of their attributes and exploit them. I mean "exploit" in the most positive sense.

**Q. How do you unwind, get away from your work?**

**A.** I do treat myself—I have a facial religiously each month, and I find that really rejuvenates me. Exercise and grooming routines are important for me mentally. If I look good and feel vigorous, I function much more efficiently and productively.

I try to get away a few times a year and I think this is very important. Women who are moving up the leadership ladder tend to believe that they've got to be on site all the time and never let down or get away, permit your head to clear out a bit.

**Q. How do you think fashion could serve you better?**

**A.** Some trends I find highly objectionable, because they make statements about women that are not altogether flattering. Most women, certainly women I know, want well-made clothes that are well designed but not outrageous. Those are the important criteria for women in the corporate world.

**Q. Is there a definition—spoken or unspoken—of what looking good is in your field?**

**A.** I think so. It is one that represents a moderate approach to fashion and to appearance. It is one that is not overdone or making me appear to be a weak and subservient individual. I am expected to look as though I am important—and that I should be taken seriously. If fashion does that for me then it has served me well.

**Pam Hill,** *vice president and executive producer of ABC News documentaries*

**Q. Is television news production still a man's world?**

**A.** We're getting a great many well-educated young women coming in who have tremendous drive—perhaps to compensate for the opportunities their mothers and their grandmothers didn't have—and they are pushing very hard. I think that they will inevitably take very important places in TV journalism.

**Q. Do women operate differently from men?**

**A.** Women respond more to women experts. There is a feeling that you're still on the frontier. There is a tremendous bonding among women right now.

**Q. What makes you feel you look your best all day?**

**A.** I feel I look my best when I've a kind of reasonable balance between my professional life and my personal life, and my health too—because the demands are so intense that if I don't have a chance to exercise, to do those things that renew me, like going to the theater or going to a great movie, then I begin to feel kind of empty. I exercise at home, amazingly enough. I just do the Royal Canadian Exercises. I do fifty push-ups, real push-ups. I'm so proud of myself.

**Q. Would you wear a "power suit" to a meeting?**

**A.** No. I'd probably be more inclined to wear something by an Italian designer. I've been wearing a lot of Fendi and Gianfranco Ferre, what I think are gay and witty clothes. I really dislike the notion of women's imitating men in their dress. We come into this business world as women, not men.

I'm not saying that I don't love those absolutely gorgeous Saint Laurent suits, because I do. I guess what I'm saying is that suits as a regular costume are wrong for women.

**Q. What keeps you going?**

**A.** I have a tremendous amount of natural energy, but I've also gotten much wiser about how to conserve it over the long hours. I really am health-conscious about what I eat: three balanced meals, and no living on junk food. I get eight hours of sleep, so when the incredibly intense periods come along when I'm up until four in the morning night after night, I've got a kind of residue of rest.

**Q. How do you unwind?**

**A.** In the wilderness. I love the outdoors. Tom [Wicker, her husband] and I have a house in Vermont; and I do all the wonderful wilderness things, from white-water canoeing to horseback riding. I also can work up there.

**Q. How can fashion serve you better?**

**A.** I love that modern, easy, free, chic look that you see—that mixture of glamour and comfort is wonderful. But the return of those elegant tight-bodied suits really isn't practical for women who work or have busy schedules. It seems to me that the very sculpted look is really for women who have the time to dress and be concerned largely about the way they look—and not too concerned about comfort.

**Patricia Nettleship,** *chairman and chief executive officer, North Pacific Construction Company*

**Q. Is it still a man's world?**

**A.** There are more women now in the professional sector of construction—that is, architects and engineers. I think it has to do with the higher levels of education required. In field work—the actual construction—there are fewer women because, with less education, there's more prejudice.

**Q. How do you unwind, relax?**

**A.** A successful executive has to exercise to deal with stress—both positive and negative stress. Winning something is wonderful but it creates tension and an adrenaline flow. If I have no time to exercise, I wake up an hour early to walk or jog. It's better for me to lose sleep than to skip exercise. I ski, which is probably the most relaxing thing I do. And I try to vary my exercise; take an advanced class one week, take a walk on the beach another. When I'm traveling, I try to find a hotel with a gym. Some of the hotels have men-only gyms, but that's changing.

I'm very organized and I do a lot of thinking. To unwind, I try not to think about work. I read about eleven books a week, lots of junk novels, biographies, books on trade negotiations and economics.

**Q. How important is looking good?**

**A.** If I wear something I really like, I feel good all day—I'm a little more outgoing, a little bit more effective. And if I feel I don't look attractive, I start thinking "I must be tired, I'm not performing well." Looking good is important to me. I want to look responsible. It's simply easier to accomplish things if you're well put-together. There are so few women in my field that there isn't a standard of "looking good."

**Nancy R. Newhouse,** *editor, Living/Style Department, The New York Times*

**Q. How are women doing? Do they operate differently from men?**

**A.** *The Times* does have three women foreign correspondents now but, again, that's far from being equal . . . it's a step forward, and I just assume it will keep going in that direction. . . . There are as many variables in women's personalities as in men's, but I do think women tend to be less confrontational, less aggressive in their personal style, and I think that's a virtue and you have to learn how to use it.

**Q. What keeps you going all day?**

**A.** I love my job. The energy and motivation to do well comes from the desire to do what excites me. People tend to be hard-working in this business. They work fast, make decisions quickly. That has its own kind of adrenaline.

**Q. How important is it to look good?**

**A.** It's always important to look well groomed and well put-together. Men don't have to have an innate fashion sense to look good—they can just pick the color suit it will be today. But I think it's much more fun to be a woman and make all the choices we do.

**Maryann N. Keller,** *director, Vilas-Fischer Associates, portfolio manager*

**Q. Is it still a man's world?**

**A.** I cross two worlds: the investment world and the automotive world. I think those female-male barriers are being broken in the investment business. There are enough of us here who have proven ourselves in specializations that aren't traditionally female. And our clientele is increasingly female. I won't say that because I'm a woman and they happen to be women that it makes it any easier. It's not. But women proving themselves in investments makes it much easier for future women to come into these now traditionally male areas

# VOGUE PATTERNS

*Back views, yardages, details of pp. 344, 345*

*Short jacket:* Butterick Pattern # 6081. Sizes 6-16. Size 10: 2⅝ yards of 54" fabric, 2⅝ yards of 36" lining. $4.00. $4.90, Canada. *Long jacket:* Vogue Pattern # 1193, view D. Sizes 8-18. Size 10: 2½ yards 54" fabric; 2⅛ yards of 36" lining. $7.00. $8.50, Canada. Fabric available through Logantex, Inc., 1460 Broadway, New York, N.Y. Silk lining by Horikoshi New York, Inc., available through Sewing Associates, 1440 Broadway, NYC and Janes Fabric, 4130 Napier Street, San Diego, CA.

6081 1193

**Sewing Tips:** *Short jacket.* Shorten jacket to 22½" in length. Do not make patch pockets. Do not make cuffs on sleeves. *Long jacket:* Jacket should fit snugly through the hips and be broad through the shoulders.

without the prejudice that preceded them.

In the auto industry, I don't deal with any women. They are not directly involved in running the corporations.

**Q. What keeps you going all day?**

**A.** I work out on Nautilus machines; and, although it bores me to tears, I run on a track at my health club. Or I bicycle—at least on a stationary bike I can read . . . I play tennis to unwind. I also swim. I garden, cook, knit—very female activities.

Sheer drive keeps me going. I try to maintain good nutrition and get enough sleep. I get about six hours a night. I need more; but that's about all I can have. I wake up at five every morning to be in the office at 7:15. I'm well organized, both at home and at the office. My life is not as complicated as it would be if I were a working mother. Frankly, I don't think this is a profession that accommodates working mothers well. They have to expect that they may be frustrated professionally.

**Q. How can fashion serve you better?**

**A.** The way I dress makes me feel professional, competent. I wear what you might call "the soft Wall Street look": a suit with a silk blouse. I like to keep my hairstyle simple.

Retailers should appreciate that, as more and more women enter the professional world, their time and freedom are limited. I have no time to shop. When I go to a department store, I'm confronted by a blouse on one floor and a skirt that goes with it seven floors up or down. I don't have time to develop an intimate knowledge of department stores. As a result, I buy my clothes in little shops because the owners do the weeding out for me.

My travel involves different activities: speeches, meetings, cocktail parties. I'd like to know how to coordinate an effective wardrobe for these circumstances. That's a tall order; but professional women have a very tall order, especially when we don't want to be burdened by lots of suitcases. I'd like to know how to build a functional travel wardrobe that's easy to care for.

**Ruth Clark,** *president, owner, and founder, Clark Unlimited Personnel, Inc.*

**Q. Is your field still a man's world?**

**A.** I consider myself as being in a man's world, doing a woman's job. There are some women who work in this business; but, generally, company owners are men—it's an all-boys' network.

**Q. What keeps you going?**

**A.** I decided to make one commitment and that is to do what I'm doing today. I give it everything I have. What keeps me going is my positive attitude. All the things that your mother ever told you are true—if you give good from the heart, you must get it back somewhere along the line.

I picked myself up by my own bootstraps and got myself going, and I have been able to extend this to other women. No matter what you do, if you are sure you can do it, it can be done. I have little things around me to keep me positive. I wake up in the morning and have green carpeting on the floor because that's money and that's grass . . . When I get home, there's no music, there's no excitement. I sit around for about an hour to an hour and a half getting my thoughts together. Just coming down from the day is very important. I sit down quietly with a glass of Champagne.

> ***We've raised these men—how can they intimidate us?***

**Q. Is there any way fashion could serve you better?**

**A.** I love feminine fashions. I like seeing women in dresses, and I think there are beautiful dresses out there. I like suits, but I have a thing about that look-of-success suit: it reminds me of being a man—something that I don't ever want to be. I think our greatest asset is being women . . . we've raised these men; we know them. How can we be intimidated by them?

**Amy Hirsh,** *producer, "Good Morning America," ABC-TV*

**Q. Is it still a man's world?**

**A.** I think that that is a totally dead issue in the television world. When I started in TV ten years ago, the junior staff was 80 percent women. Now *Good Morning America's* staff is 60 percent female all through the ranks. Barbara Walters broke the ranks, and made a big change in the media world.

**Q. What makes you feel you're looking your best?**

**A.** While there's a very relaxed attitude toward dressing in television, I feel that I'm representing a product—the show—to our guests, their representatives, and viewers whom I meet across the country, so I tend to dress conservatively in blazers, silk shirts, and pants. My total appearance and well-being are very important to me personally. If I don't look my best, I'm not at my best.

**Q. What keeps you going all day?**

**A.** Sheer habit gets me up in the morning and keeps me going till 5:00 or 6:00 P.M. I never eat lunch; it's too time-consuming. I have a very efficient assistant, and I try not to get too tense. I get my energy from the energy of the show and everyone around here—and perhaps, too, from sheer fright at the prospect of not getting a live show on the air.

My relaxing takes place on the weekends, when I make time for friends, and for myself. If I didn't love my work, I could never adapt to this schedule! ▽

## SHAPING UP ON THE GO

*(Continued from page 305)*

lower back. Chair and desk size and height should be proportionate, and seated posture relaxed and comfortable. The telephone should be placed in a good line of vision where head and trunk move to answer it. Place your desk so that you see who enters your office without having to perform awkward maneuvers, particularly trunk-twisting.

While working at your desk, you should make frequent postural changes. When working at home, in the kitchen, for example, remember the maneuvers that allow head and trunk to move in line with a pelvic tilt, and rest one foot on a low stool to protect the back.

While there's no way to really work out while sitting, you can maintain good tone. If, in fact, you maintain good postural alignment over the course of the day, your efficiency of movement is better overall; and *any* workout or exercise regimen you do is safer and better for you. With good posture, you are in fact "limbering up" the right structures to the right degree. Movements will be pain-free because they are being performed in the most mechanically advantageous manner: the musculoskeletal system is well balanced and capable of more efficient movement using less energy.

If you have good posture, you're able to perform better and longer; you move and feel better. It's encouraging to know good posture is a learned activity that becomes automatic. ▽

## NEW NUTRITION

*(Continued from page 307)*

older, the number of insulin receptors in the body decreases. This means the body pours out more and more insulin to bring the glucose levels down. Not so if your body is well exercised and generally in shape. "Exercise seems to jack up the efficiency of the receptors," says Dr. Ramey, "so you don't have to put out as much insulin."

How our bodies handle different kinds of food is turning out to be more complicated than anyone imagined. Clearly you must choose foods for more than their effect on glucose and insulin levels. For example, white and brown rice have an identical effect on insulin, but brown rice still offers more vitamins, minerals, and roughage.

Our bodies require a certain amount of protein for building and repairing tissue. In metabolizing protein, the body releases large amounts of heat energy. Many high-protein diets are based on the theory that since protein calories may be dispersed as heat, they are the least likely to be converted to fat. But a diet high in protein can be nutritionally costly—particularly for women over age thirty-five. "If you take in more protein than is needed, some is deposited as fat, and some is used for glucose," says Dr. Ramey. "The by-product of the breakdown of protein is nitrogen—which is excreted in the urine." As the nitrogen goes down the drain, it takes calcium along with it. Which means that women who stay on high-protein diets may be accelerating the onset of osteoporosis—the weakening of the bones. Any excessive dose of protein—a large steak or even a large daily intake of chicken or fish—can have a negative effect on calcium. Red meat also contains high levels of phosphorus, and as your phosphorus level goes up, your calcium level goes down. High-fiber foods also tend to inhibit calcium absorption.

How to handle these new findings? Cut way, way down on protein and fat; make complex carbohydrates the foundation of your daily diet. Be aware of how each food you choose influences insulin secretions. From the early evidence, paying attention to the varieties of protein and carbohydrates can do more than keep you slim—it can keep you healthy. ▽

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## FITTING FITNESS IN

*(Continued from page 305)*

as a youngster should be taken into account. "If you never learned to throw a ball, chances are you won't enjoy that kind of exercise. If you're noncompetitive, tennis or racquetball may not be for you, while a class, like aerobic dance, would."

For those so inclined, taking exercise in the form of a sport you enjoy is a solution of sorts. That way, exercise becomes a pleasure, not a punishment (the assumption being you'd be much less likely to skip it). Tennis, golf, squash, for example, lend themselves easily to social occasions. But while sports are good ways to interject versatility into a fitness program, they're not an answer in themselves, cautions fitness expert Lisa Dobloug of Washington DC's Saga Club. "Use sports to supplement your fitness program, but not as your entire program. Consider them the fun part, the competitive part or the social part, but not the whole thing," she said. A combination she recommends: playing tennis on weekends (if you're a tennis fan), getting in the rest of your workout with a run during the week and an aerobics/fitness class or two.

Diversification can make an exercise program appealing to a great many women. Diversification, in fact, seems to be the newest thinking among experts. It works especially well for those who've found it difficult to cope with the ongoing monotony of a set routine. "When people are busy, exercise is frequently the first thing dropped, simply because it's become dull," commented Ms. Dobloug.

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## "DANIEL"

*(Continued from page 321)*

kind of cinematic is bullshit. 'Cinematic' is what reveals human behavior. And Lindsay does that better than almost any other actress working."

Crouse's conviction is not just acting. She grew up on New York's Upper East Side in a politically engaged—"we're slightly anarchic"—clan of writers (her father wrote, with Howard Lindsay, *Life with Father* and *Arsenic and Old Lace*). At Radcliffe, she studied architecture and physics, and now she and husband playwright David Mamet (*American Buffalo, Edmond*) are setting up a theater company in Vermont. "We are all longing to do *real* work," she says of this new generation of actors, "to do some good politically, to work with the truth. There is no time for anything now but major issues."

When Timothy Hutton's name first came up for the lead role of Daniel, Lumet resisted. Hutton was a Hollywood kid, best known for his role as a super-WASP in *Ordinary People.* "He didn't even *look* Jewish," says Lumet.

Hutton, however, was determined to get the role. "Tim paid his own airfare to New York," Lumet says. "He showed up at my house with a box of blueberries, long hair, and a beard he had been growing for weeks for the part. He talked for twenty minutes. Totally open. Vulnerable. Unstinting of himself."

The next month, Hutton enrolled in Lumet's individually designed cram course:

One way to vary a regimen might be seasonally . . . . Suggests Ms. Silkwood: "You might run outdoors for a while, switch to indoor lap swimming when the weather changes, then go on to aerobics." She considers switching routines a good idea from a physical standpoint as well as from a psychological one. "For example, if you run, you get an aerobic workout and your legs gain in muscular strength; but running does very little for the upper torso." The "antidote" might be to follow up three months of running with a switchover to swimming (excellent for upper-body strength).

Ms. Dobloug finds exercise that holds the intellectual interest—that stimulates the mind—is another way to beat the boredom syndrome. "If exercise offers a mental challenge as well as a physical one, you're much less likely to skip it," she said (one reason why running, which is often boring, becomes an all-too-transient choice). "In a dance class or playing tennis, you have to continually strive for form, a mental as well as physical feat," she said; but people who prefer to escape the intellectual aspect might try the weight room or stationary biking, where the activities are more mechanical and don't require the same kind of mental output.

Outside of boredom, a good many exercise resolutions fall by the wayside because of unrealistic expectations—the desire to see immediate, visible results. Chris Silkwood calls it the number-one reason for the high rate of attrition among would-be enthusiasts. "We are so tuned into cosmetic changes that we sometimes impose unnecessary pressure on our bodies. Then the possibility of burning out increases dramatically," she said.

Dr. Zohman points out that if you can manage to stick with a fitness program for six months, you're usually hooked. "In my experience, the majority of people who drop out of fitness programs do so in the crucial first weeks," she said. "Don't give up just because you've missed a session or two. When you ultimately become fit, it takes at least five weeks to lose half of your gains."

To counteract the tendency to quit, it's important to learn to set reasonable exercise goals and to understand why you're exercising in the first place. Are you working out to trim thighs, to better your posture, to redistribute your weight? Do you want to improve your stamina, your overall cardiovascular tone, or your upper-body strength?

A calendar of progress in a place where you're likely to see it daily—in the kitchen or bathroom—is one means of improving incentive. Rewarding yourself in some other way, say at three-month intervals, can also help. It's a good idea, too, to know which part of the body each movement or exercise is meant to benefit and the correct way of doing each; no improvement will be seen from fifty leg lifts a day if you're doing them wrong.

While cosmetic change is important, too often exercise participants jeopardize their health in pursuit of unrealistic goals. "Let's not lose sight of our real goal—fitness—by overexercising and making unfair demands on our bodies," Ms. Silkwood emphasized. "For a long time, we thought that to be thin was to be healthy. Now, we no longer regard that as a measure of fitness."

Doctors have long known that overdoing exercise, in fact, can hurt more than it helps, and the list of sports injuries is long: pulled and strained muscles, shin splints, tennis elbow—all of which prevent you from exercising further. "Overexertion can lead to exhaustion, undue fatigue, and injuries," agreed Dr. Zohman. "I don't believe you have to push your body to its physical limits to be in good shape. Not everyone, after all, gets 'high' on exercise or even enjoys the feeling of having a rapid heartbeat and working up a real sweat. The point is that we now realize you don't have to go to extremes in order to obtain benefits."

To prevent the kind of overzealousness that leads to injury or early burn-out, seek the guidance of an exercise professional before you begin—someone who can tailor a program suitable to your way of life, your goals, your temperament. Such an individually devised program is usually easier to live with, as it should take into consideration your schedule as well as your likes and dislikes, strengths and weaknesses. You'll begin with a program that's fairly uncomplicated and easy to master, rather than one that goes full strength right out, since you can always add to or step up a regimen once you get used to it.

Finally, the last thing that can help make exercise more palatable to hard-core resistants is putting it into perspective. Exercise, after all, need not dominate or take over one's life—a comforting thought to those who'd prefer to spend their extra time playing with their children or reading a book. According to Dr. Zohman, it takes just three forty-five-minute sessions weekly to achieve aerobic fitness—an attainable and sensible goal well within the realm of reality for most women. It's time to get over the current preoccupation with our bodies and see exercise as a good thing, a healthy thing, but not the end-all of existence. "Exercise should be a natural part of life, like brushing your teeth or washing your face," summed up Lisa Dobloug, "but you don't have to revolve your whole life around it." ▽

Marx, Russian history, Hebrew School classes—even a week in the Hasidic section of Williamsburg, Brooklyn, so that Hutton would understand the climate that spawned Daniel's grandparents. "Tim's speech started changing," says Lumet triumphantly, "I said to him toward the end of the movie, 'You know, one of the joys of this performance is you don't sound different from anybody else. There's none of that California 'ohr-range; instead of the New Yorker's 'awh-range.' "

To play Phyllis, Daniel's much-put-upon teenage bride, Lumet chose Ellen Barkin, whose translucent face, in a glance, can reveal emotional bruises and pleasures more piercingly than most actresses manage to do in five pages of dialogue. Barkin's debut has been amazing. An unknown when she did *Diner* last year and then played Robert Duvall's heartbreaking daughter in *Tender Mercies,* Barkin went on to make five more films in fifteen months—among them *Harry & Son,* in which Paul Newman cast her for one of his leads.

"I still don't know how Sidney gets the performances he does," says Barkin. "He casts on the money."

*Daniel* opens with a protest rally in the 'thirties, then circles to a 1970 nuclear demonstration in the end. In the middle, love and politics entwine: not as abstract ideas but as causes to die for, reasons to live.

"Sure it's a political film," says Lumet. "*I'm* political—very involved. But I feel the best way to get at it is through the human level. I'm not interested in agitprop or poster art. I'm an old 'thirties leftist, and I know that politics is not about victories. It's about a constant lifetime struggle because you feel a certain way about what the function of government is. And my side hasn't won in a very long time." He laughs. "But that doesn't keep me from devoting my film work to it. Because all work is political finally. It's political by saying, 'Look, you're a human being and these are the kinds of human beings and situations you are up against. And this is what greed means. This is what power means. Now what are you—on a human level—going to do to arouse somebody enough to make them spend their time in a sensible way. That's the best politics." ▽

***I didn't read anything about the Rosenbergs—our job was another, to tell a story about where you put love***


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## BUCKLEY'S WORLD

*(Continued from page 301)*

enough by figuring out whose voices disappear: the one whose voice doesn't is Mrs. Gandhi; but that's cheating.

No, if you subtract sex from the question, I see nothing in the man's world distinctive in any enviable way. By bringing up sex, I mean no more than that biological differences between the genders are bound to endure, and for that reason the relationship between different sexes will never be exactly the same as with one's own sex—a woman's entering a room where up until then there were only men present subtly affects the conversation. So is it when the situation is reversed. But we are trying to get to the question whether there are grounds for enthusiastically welcoming women into the men's world, and I am saying that no, the very idea of a "man's world" is primarily a fiction. If a woman is free to become an artist dispassionately judged, a Wall Street tycoon objectively rated, a novelist unencumbered, a prime minister at ease, the observer who confesses to being bored with the question of whether woman has, is about to, or should enter the "man's world" is not easily indicted for indifference to justice.

Consider the world of Archie Bunker—is any woman the worse off for having been excluded from it for all those years? On the other hand, although we know much less about their world, have we any reason to suppose that there isn't a woman's world, complementary to Archie's? As boring? As meaningless?

We nudge now the quick of the question, which really has to do with exclusivity. It is unquestionably a matter of human psychology that most people wish to be admitted into almost any circle that excludes them. It does not matter to many of the people who sign up to join White's in London what goes on in White's. If there were other clubs with waiting lists as long, they too would appear desirable. On the other hand, suppose that there were a club in New York City restricted to one hundred male members, and that every Friday afternoon a great concert artist performed for those men, at their clubhouse. Men—and women—would with reason covet membership in the club. And women would justly resent that their exclusion was preordained by their gender. Here one gets into the tricky question of whether justice requires the abridgment of extra-civil exclusivity on whatever grounds. Here my vote is with the freedom of association, which presupposes exclusion.

We approach, as I have suggested, the philosophical conundrum. Since it is objectively establishable that the man's world has nothing in it that women cannot enjoy as women, then such disappointment as they are likely to continue to feel is a privation which by definition cannot be made to go away. If it is true that we tend to covet that from which we are excluded, then women will covet membership in a man's world; notwithstanding that, having got access to it, they find that there is nothing . . . there, really. Suppose that a woman set out—and, of course, the plot is the stuff of many romances, comedies, and *jeux d'esprit*—to insinuate herself as a man, donning men's clothes, affecting men's mannerisms, engaging, where possible, in a man's ambience. Suppose, now, that unlike the theatrical versions of such situations where she is always caught out in the end, she succeeded in perpetuity; and, after ten years, serving, oh, in Congress, having acquired membership in the Metropolitan Club, attending, perhaps, a bachelor's party or two, she withdraws and meditates on the "man's world." What has she got out of inclusion in it?

Only, really, the mortification of having needed to disguise herself fully to enter that world. But that is a complaint not against a "man's world." It is a complaint against the fact of her having been born a woman. And this is all that there is left to complain about, if you free yourself from any obligation to chase down Harriet Pilpel's syllabus of discriminatory errors. But women are not freed by being encouraged to mourn their gender. There is no such thing as sexual upward mobility, a guarantee not even the United Nations Covenant on Human Rights has discovered.

One day, a very clever woman, after devoting her career to the exploration of the question, will write the definitive work on The Man's World. Its publication will rock society, men and women will reel from its revelatory brilliance, treating her, verily, as a prophet. That book will comprise a single line: "The man's world is a statistic." ▽

• • •

## Harriet Pilpel talks back

In his piece, entitled "Welcome to a Man's World," Mr. Buckley concludes engagingly and with his usual charm and brilliance that "the man's world is a statistic." I'm not sure what he means by this, but I am fairly sure it doesn't matter. For what Mr. Buckley is writing about is not the men's world, but Mr. Buckley's own world. One needs no further proof of that than his own statement about me, that I "happen to be the most obstinate and ubiquitous feminist" in his "professional circle." While I am delighted to occupy that position, the professional circles I know comprise many women as obstinate and ubiquitous as I—Betty Friedan and Gloria Steinem, to name only two.

It is of course likely that Bill moves in more than just his "professional circle": for example, social circles. But judging from his dismissal of such a major matter as inequality of pay between men and women, which he describes as a "remote statistic having to do with a wage differential," the circles he moves in do not in any way expand his professional world.

It is not a remote statistic that a woman earns 59 percent at a job at which a man earns 100 percent. It is not a remote statistic that, present trends as they are, by the year 2000 (only seventeen years away), the poverty group in this country will consist almost entirely of women and children. These are statements of fact that reflect serious injustice to women who work. Most of them work not because they want a career, or to express themselves, or to escape from boredom, but because their working is essential to the maintenance of their own families. Yet Bill and others in his world constantly demand that the family be protected by the government against such matters as women's freedom to choose whether to have a child, many aspects of sex education, and so forth—but not against poverty and want.

Any man who, like Bill (although to be fair there are few men who can match Bill in his ability and wit), is indifferent these days to the subject of women's rights, is, indeed, indifferent to justice. He says, "I think not." I say, he thinks wrong. Wrong, because the statistics showing the degree to which women are not afforded equal treatment under the law and in the workplace *do* add up to injustice. I feel certain that if Bill were to venture just a little further outside of his own world, he would know that; and knowing it would want to help, rather than play down, women's struggle for fairness and justice. ▽

**Harriet Pilpel** *is of counsel to Weil, Gotshal & Manges and of general counsel to Planned Parenthood and the American Civil Liberties Union.*

## LADY IN A MAN'S WORLD

*(Continued from page 300)*

powers, we could proceed working. In other words, the contract was signed as soon as the men perceived me as a man peculiarly made up and costumed like the boys in Noh plays, in which all the roles are played by men.

The longer I worked at my job, the less I was perceived as female. Inevitably, the day came when sexist jokes began to be told as a matter of course. I battled with my conscience. Should I make a scene? It was oddly like listening to racist jokes being told in the presence of a Jew or a light-skinned black person. One day, it finally got to me. The C.E.O. turned to me (seeing the familiar suit and briefcase), and said with a broad smile: "Well, you know what I always say about rape. I always say, just lie back and enjoy it."

I looked him straight in the eye: "I hope you do," I said, and continued shuffling papers. I did not let that remark pass, but I was aware of a subtle change in my attitudes. It was so gradual, it was almost imperceptible. The less I was perceived as a woman, the more I was taken into the boys' club, the more successful I became at realizing my projects. On the other hand, at what price was I functioning at the top? I never aspired to have a man's mind in a woman's body but to maintain my sense of values as a woman, and, ideally, to introduce what I believed were more cooperative, humane, and egalitarian, noncompetitive ways of working together in teams that were laterally, not vertically, organized.

The question for me, and I think for other women who find themselves at the pinnacle of management hierarchies, is whether we must compromise our sense of values as women to maintain our positions of power. This is becoming more to the point daily. As corporations merge and consolidate, a process of winnowing out takes place that greatly affects the handful of women at the top or clearly on their way up. In a sense, it is a process of natural selection; however, the survival genes are those most compatible with dominant male values. Women who maintain female value systems are in danger of being cornered into leaving corporate structures and returning to more traditionally female occupations (writing and teaching, for example) in which power, specifically critical decision-making power, is not an issue. The moment has come, or is coming, when women executives will have to choose between professional survival and personal values.

Here is an example, which I wish were hypothetical: A meeting of top executives is called to discuss personnel procedures. Our organization has many women in middle management, but I am the only senior executive and the only woman at the meeting. My colleagues seem sincerely pained to conclude that we cannot hire any more women, even though the most capable applicants are female. Our image looks weak to the competition because of the number of women we have in visible management positions. Now, here's the crunch: I know that they are right in their evaluation of the perception of our corporate image. In plain words, we don't look as if we can "tough it out" in a deal. It is assumed we will be weak negotiators because we have too many women on the team. I am confronted with the following choice: to betray my values regarding equality, or to face facts and agree that we should hire men for future openings. I argue the point of the superiority of the women's credentials but I must also acknowledge that the argument—given present circumstances—is correct, and I wonder if these circumstances will ever change.

As the apex of the pharaonic corporate pyramid narrows, there are fewer and fewer slots. Men are competing with women for them; but, perhaps even more to the point now, women are competing with each other, in no-holds-barred contests. Did you say sex-in-the-office? No, not exactly. What one has instead is a massive epidemic of the *All About Eve* syndrome. A younger woman, often one you have mentored, sees that her only possible foothold at the top is *your* position, because you have the "woman's slot," and at the top there's only one. So she begins to undermine you, sometimes subtly, sometimes not so subtly. Often these baby-faced killers are disguised as the most "feminine" women—long hair, high heels, sexy clothes, flashy smiles. They seem all sweetness and light, real home-grown geishas, except underneath the frothy lingerie they have hearts of steel and will stop at nothing to achieve their objectives, even if that means sweeping another woman out of the way. They are terribly efficient, tougher than tough underneath the softer than soft exterior. These young women are a new breed who have learned lessons my mother never taught me. They are the "machas" you hear so much about. I've noticed that they are blandly pleasant, talk very quickly, barely moving their mouths, and do their best to threaten no one by impersonating really good-looking computerized robots. Indeed, their problem is not turning into men—it is turning into machines that process data without factoring in human values at all.

Because of my work, I see men for breakfast, lunch, and dinner. Some of them are terrific. One day a close male friend said, "Your problem is you're afraid of competing with men."

"That's not true," I informed him. "What I'm afraid of is competing with *women*, something I swore I'd never do." I poked my egg salad, recalling the scene in the brilliant Hungarian film *Mephisto*, in which a character who is not a Nazi party member decides to adapt to life in the Third Reich. The changes from day to day are so imperceptible, he can fool himself into believing he is the same idealistic artist he always was. The world has changed, but he has not, he thinks. His first loyalty is to his profession. Where, I am beginning to wonder, as the going gets tough and the tough get tougher, is mine? ▽

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# BREAST CANCER

*(Continued from page 335)*

hospitals, documented in 1981 106,000 mastectomies, either simple (no chest muscles removed) or extended-simple (armpit nodes removed). In that year also, an estimated six thousand radical mastectomies were recorded. All this, in the view of the American College of Surgeons, points toward "the end of more than a half-century of standardized treatment by radical mastectomy."

**Research: sorting the viable alternatives**

How does progress take place? What convinces cancer specialists that a change in technique or a mode of treatment will give women an improved chance for survival?

Patients themselves—by the millions over the years—provide the answers. Medical research collects data on diagnoses, treatments given, courses of disease, survival times, death rates. Medical centers pool their data, statistics compiled from the breast-cancer experience of a great many women.

First, biggest, and most far-flung of the ongoing studies for breast cancer is the National Surgical Adjuvant Breast Project, headed by Bernard Fisher, M.D., at the University of Pittsburgh. This study coordinates data from ninety-eight hospitals in the U.S. and Canada, comparing total mastectomy with removal of underarm lymph nodes, lumpectomy plus lymph-node removal, and lumpectomy with node removal plus radiation therapy to the breast. When excised lymph nodes are cancerous, the patient also receives chemotherapy.

Another study, at the National Cancer Institute in Bethesda, Maryland, compares treatment by mastectomy with the lumpectomy-plus-radiation approach. Allen S. Lichter, M.D., chief of the radiation therapy section of NCI's Clinical Center, heads the study.

To allow the comparison of treatment methods, patients in clinical trials must be randomly assigned to treatment groups; it's the choice of a computer whether you will be treated by one method or another. From a medical standpoint, chances for success are regarded as equal. But the goal of the studies is the determination of a preferred method, along with the conditions in which one approach may be more successful than another. For example, the NSABP studies established that for the 85 percent of women whose cancer is discovered in the early stages, radical mastectomy offered no better chances than more conservative, less mutilating types of surgery.

In the 1960s, Dr. Fisher and his colleagues challenged a theory of Dr. Halsted's that had been virtually unquestioned. Halsted believed cancer spread directly from the tumor into adjoining tissues; therefore the radical, excavating approach stood the best chance of stopping the disease. But Dr. Fisher observed that cancer cells circulate in both the bloodstream and the lymphatic system. "Cancers shed cells from the beginning of their growth," he said, "and everyone who has cancer has some cancer cells in circulation." In this new light, cancer appears to be a systemic, or body-wide, condition instead of a localized one. This leads to the kinds of treatment that seek out and kill cancer cells as they migrate in the body.

An increasing number of cancer-treatment leaders are saying the evidence is already in, that mastectomy for most early-stage cancers is outmoded and unnecessary. Some specialists add that continuing to randomize women to total mastectomy is a cruel disservice, and that continuing trials aren't needed to prove that breast-conserving surgery with radiation therapy has cure rates equal to those of radical mastectomy. But, says Dr. Lichter: "We're still strongly committed to determining the answer, supplying the proof, as to whether an alternative to mastectomy is just as good as mastectomy. There is truly only one way to establish that proof, and that is through a clinical trial such as the one we are performing here at NCI."

What about the numerous studies made in Europe, Canada, and in some United States cancer centers saying the results between the two treatments are, for early-stage breast cancer, quite comparable?

"These results have been very encouraging, but they are not randomized studies. In some cases, treatment given today is being compared with treatment several years ago; so many factors of medical technology have changed that you can't really compare. You must compare two treatment groups who are being treated at the same time and with the same technology and who are perfectly matched. We have every reason to believe the two treatments are equal, but now we need to put that to the test."

## Important for breast monitoring: your own hands

Entering a randomized trial—as thousands of women do—may offer the best treatment opportunity for many. Says Dr. Lichter of the study he directs at the National Cancer Institute: "First, there are women who truly are on the fence about the subject of mastectomy versus lumpectomy/radiation, even after talking with their radiation therapist, meeting with their surgeon, and reading all the information. Not having a preference, many feel quite comfortable with having the choice made for them.

"Other women realize that more cancer information is needed. These women would like to make a contribution; and if that contribution is participating in this study, they're more than willing, so their sisters and nieces and daughters will have the benefits.

"Among still other factors, there's the quality of care we can give here at NCI, which can be an important advantage. Because treatment is free of charge, financial considerations are a factor for some patients, though the majority of our patients are well insured."

Among the provisions of the NCI for women with early-stage cancer who enter the study: a two-step diagnostic procedure, with biopsy before treatment; transportation costs to the Clinical Center; housing near the Center for nonhospitalized patients; highly skilled, specialized medical care; reconstructive surgery if desired; and long-term follow-up.

The problem with entering "randomized" treatment: You don't really have a choice. Your doctor is saying there's no effective difference, in your case, between treatment methods; yet you're gambling—and fervently hoping—that the treatment you are assigned will prove to be the better one.

Choosing to enter a randomized clinical trial may be the best opportunity for women whose options at home are limited to one physician who more or less dictates the treatment approach. In several states, doctors are required to inform the patient of alternative treatments, to allow her to make an informed decision; but sometimes, say patients, this is presented in a clearly biased manner, such as this remark: "Well, you could get radiated and have your breast burned and die."

Radiation treatment may be used for different purposes in breast-cancer conditions. In far-advanced cases, it may be used to relieve inoperable cancer, or for treating patients unable to undergo surgery, or who refuse surgery. It can be used preceding surgery, to shrink a large tumor to a more operable size, or following surgery.

Most radiologists believe that, for early breast cancers, radiation therapy following surgical removal of tumor is at least as effective as mastectomy. Other physicians who disagree say the radiation-based treatment may be effective, but that the risk of cancer's recurring in the same breast is greater. "Five-year survival rates seem to be the same," says William G. Cahan, M.D., thoracic surgeon at Memorial Sloan-Kettering Cancer Center, New York City, "but the local recurrence rate may be more in favor of the modified radical. The weakness of lumpectomy and radiation is that you may leave cancer in some other part of the breast. Whether that may spring into action—whether the radiation will initiate another cancer at some later date—is still in the cards." In a British study comparing mastectomy-plus-radiation with mastectomy alone, radiotherapy was found to reduce local cancer recurrence by 50 percent; but there was a higher incidence of metastases, or spread of cancer.

Chemotherapy—drugs that kill cancer cells—is used for systemic mopping-up following surgery, where there's evidence or likelihood of spread of cancer cells. Pioneered in leukemia treatment, cancer chemotherapy has changed the chances of survival for cancer-stricken children from one in a hundred to more than fifty in a hundred; and that survival figure is growing.

Patients may be fearful of chemotherapy, a rigorous treatment to withstand. It's common for hair to fall out during the treatment period; but measures to prevent this are often successful and involve chilling the scalp while drugs are being administered, to reduce local circulation and keep the cancer drug away from the vulnerable hair follicles. Nausea is another major problem; for some, not all, anti-nausea drugs can help. Recently, behavioral therapy has helped medicine-takers ward off anticipatory nausea, which can strike even before the drugs are given.

**Detection: how to look for trouble**

Regular yearly breast examinations by a physician should be part of one's routine. Women with increased risk, such as those with mothers, aunts, or sisters who have breast cancer, should get more frequent examinations.

Mammography, an X-ray picture of the breast, is considered the most valuable tool for detection and diagnosis of breast cancer. It can find between 85 and 90 percent of very small breast tumors, long before they can be felt, often before they have affected the lymph nodes and while still highly curable.

Then why not recommend that every woman have regular examination by mammography, so that virtually every beginning cancer

could be detected and removed at an extremely early stage? The answer: Mammography produces some exposure to radiation, a potential cancer-causer. Studies have shown increased rates of breast cancer in women exposed to atomic bombs in Japan in World War II, in women fluoroscoped during tuberculosis treatment, in women treated by radiation for inflamed breasts following childbirth, and in a group of women treated with high doses of X-ray for benign breast conditions. These women had relatively high exposures to radiation, whereas the radiation exposure from mammography is very small. There's no evidence of increased breast cancer among women who have had mammography; but, although the risk is considered extremely low, some experts say it may never be zero.

The National Cancer Institute and the American Cancer Society have issued guidelines that suggest limiting the use of mammography for younger women who have no symptoms and no unusual risk factors. The young breast, they say, has much higher sensitivity to radiation than breasts of women aged fifty and over; further, starting at an early age might produce a cumulative radiation effect.

Exceptions are made for women younger than forty who have higher risks for breast cancer, on the basis that the risk of excess radiation is less than the risk of having a tumor left undetected until it reaches a palpable stage. In particular, women between ages forty and forty-nine who have close relatives with breast cancer are urged to join the over-fifty group and have regular annual mammograms. And women of any age who themselves have had breast cancer are urged to have regular mammographic follow-up.

Does this leave a large group of younger women exposed to the danger of an undetectable cancer's being allowed to grow until it's large enough to be felt and has possibly spread? Extensive study by the Breast Cancer Detection Demonstration Project in the 1970s indicated that about one-third of the breast cancers occurred between ages thirty-five and fifty, and most of them were very early stage and without lymph-node involvement. A much higher proportion of cancers were detected by mammography rather than by physical examination alone.

Today, mammography can be properly performed with exposures of less than one rad (radiation-absorbed dose, a unit of the radiation actually absorbed by the body) to each breast, an amount that presents a low hazard.

Cancer authorities point out that mammography by itself, even though it is the best available tool for locating tumors early, is not a complete safeguard. It's mammography *plus* physical examination *plus* competent breast self-examination; all on a regular schedule.

Another thought on mammography: "Mammograms should be read by experts," says Dr. Cahan. "I would say the mammogram is 85 to 90 percent accurate, but the procedure is only as good as the mammographer's skill."

Imaging techniques other than mammography—thermography and ultrasound in particular—are under intensive study, but according to experts are not yet developed enough to substitute for mammography. Computerized tomography—the CAT-scan technique used to examine whole bodies, heads, other regions—has the drawback of greater radiation exposure than mammography as well as risk of reaction to the injected dye. NMR—nuclear magnetic resonance—is another exciting development for diagnosis now being explored. Someday, we may see a dependable blood test that can reveal the beginning of breast cancer.

**Front line force: a woman's own hands**

How can we best fight back at breast-cancer's death toll? There's a growing recognition that the most immediate way to cut down the human costs of this disease is early detection and treatment. And the success of this approach lies today largely in the hands of women themselves. Dr. Cahan said: "Most early breast cancers are painless, without local symptoms, and are detected accidentally. As a result, these are often moderate- or large-sized before they are discovered. At present, about 50 percent of the breast cancers discovered by women themselves are advanced enough to have spread into lymph nodes. We need to reduce such overdue findings by instructing women to make deliberate, periodic, and educated searches for breast lumps by self-examination.

"From the outset, one must emphasize this self-monitoring must not be considered a substitute for a physician's breast checkup. Instead, it serves as a supplement to that examination, along with mammographic studies. There may be varying and often long intervals between follow-ups and/or mammograms, during which abnormalities can develop. The need for self-examination, in my opinion, should be taught to maturing girls as a regular practice, as basic as tooth brushing.

"Until now, this instruction was done by physicians, nurse instructors, or was learned from pamphlets issued by the American Cancer Society or the National Cancer Institute; but often women didn't feel confident that they knew *what they were feeling for.* What does constitute an abnormal lump?

"Realistically, most physicians do not have time to provide careful instruction in breast self-examination (BSE). As this has become accepted as an important part of breast monitoring, reliance must be placed on technicians specially trained to teach this method. What will emerge from all of this is the elevation of the woman's consciousness of her important role in early breast-cancer detection.

"Recently, new teaching aids for BSE have been developed, such as breast prostheses, very realistic to the touch, with built-in lumps simulating various breast tumors. These three-dimensional models permit a woman to understand what she is searching for. This can overcome the feelings of inadequacy and frustration that the use of pamphlets alone does not dispel and increase her confidence in self-palpation and improve the probability that she will detect abnormalities while they are still in the small stage.

"Menstruating women will be instructed to pick a particular time of month, for example, the last day of each menstrual period, to do BSE. They will be made aware of the variations in lumpiness that are normally present and can increase in the days just prior to menstruation. In post-menopausal or nonmenstruating women, compliance may be encouraged if BSE is done the first day of each month, or even daily or during each bath (soapy fingers often facilitate the finding of lumps). Any new findings or variations from the remembered internal breast structure should be brought to a physician's attention."

University of Florida scientists Henry S. Pennypacker, Ph.D., Mark K. Goldstein, Ph.D., and Gerald H. Stein, M.D., have formed a company, Mammatech, which produces training materials for breast self-examination instruction, including the lifelike silicone-filled model breasts. The group is now setting up Mammacare Centers, small training facilities where a woman can walk in for an instruction session lasting no more than one and a half hours, and for an extremely moderate fee become proficient enough to examine her own breasts thoroughly and competently. She goes home with a silicone breast model of her own that feels similar to her own breast tissue. She returns in about a month to perform self-exam under observation by a Mammacare instructor, to see if any changes or corrections are needed. And she is invited to return at any time with any problems.

"The average tumor now brought in self-discovered by women who have had no BSE training is about three and one-half centimeters—just under one and one-half inches—in diameter," says Dr. Pennypacker. "That's really a huge lump. For women with some BSE training, who report practicing it routinely, the size of the lumps they discover averages two and one-half centimeters—about an inch. That's an improvement, because it means they're finding lumps at a somewhat earlier stage with some BSE effort.

"But it isn't soon enough. Women can learn to find lumps and nodules no larger than one centimeter—four-tenths of an inch. That could mean the difference between having a mastectomy and having a lumpectomy, or a difference in the possibility of a lymph-node involvement or not. And it could mean the difference between dying of breast cancer and surviving it.

"We started from the concept that the fingertips are extraordinarily sensitive sense organs. First, we teach fingertips the skill of palpating, as a physician uses it; how to hold the fingers, how to move them, how to press. Then, using the model breasts (which have several types of simulated tumor implants) the woman learns what it is she's feeling for. And at the same time, she's learning what her own normal breast tissue feels like.

"The next thing to learn is where to feel, and how to go about it thoroughly—something we found wasn't being taught elsewhere. Women were being taught to palpate in a way that almost guaranteed they'd miss a two-centimeter (eight-tenths of an inch) lump, unless it happened to be right beneath their fingers. Using our search pattern, the woman feels her breast in increments of about half a centimeter—a fifth of an inch. The search area is defined by the collarbone at the top, the axillary strip beginning in the armpit, then down the ribs, across under the eighth rib or the bra line, and up the middle of the breastbone."

Walk-in Mammacare Centers are starting up this summer. The first major center is at the prestigious Preventive Medicine Institute/Strang Clinic in NYC. The company also plans to establish centers at hospitals and clinics, hopes next for doctors in group practices to share the operation of a center. Health-maintenance organizations, which specialize in preventive care, are expected to consider Mammacare among their services.

Trained breast self-examination, like cardiopulmonary resuscitation, is an acquired skill that is rewarding to know, might save a life, and gives its possessor a measure of confidence, of facing risks with readiness. "Training produces confidence, confidence breeds regularity as well as more effective breast self-examination," says Dr. Cahan. "All of these measures taken together increase the chance of early breast-cancer detection. Survival lies that way." ▽

# FASHION INFORMATION

**Page 33:** Scarf at Altman's. **88:** Earrings, Eduardo Costa for Carolina Herrera. Saks Fifth Avenue, NYC. **106:** *Top* photo: Fashion, Calvin Klein. Gloves, Aldo and Ivo Portolano. Macy's Herald Square. Watch, Hublot. Tourneau, NYC. Bracelet, Isaac Manevitz for Ben-Amun. Henri Bendel. Photo *right:* Fashion, Donna Karan and Louis Dell'Olio for Anne Klein & Co. **276-277:** Fashion, Francine Racette and Donald Sutherland's own. **278:** Ralph Lauren jacket, $698. Cashmere tunic, $498. Wool pants, $258. Bloomingdale's; Polo/Ralph Lauren, Short Hills NJ; Polo/Ralph Lauren, Chicago; Neiman-Marcus; Polo/Ralph Lauren, Denver; Polo/Ralph Lauren at Wilkes Bashford, San Francisco. Perry Ellis coat at Wilkes Bashford. **279:** Yohji Yamamoto sweater, $355. Wool skirt, $275. Charivari, NYC; Eleganza, Millburn NJ; The Knit Wit, Philadelphia; Alan Bilzerian, Boston and Worcester MA; The Twenty-Four Collection, Miami; Hattie, Palm Beach FL and Birmingham MI; Charles Gallay, Beverly Hills. Issey Miyake at Charivari Men, NYC. Shirt and Tie, Turnbull & Asser. Bergdorf Goodman. Gloves, Carlos Falchi. September at Bergdorf Goodman. **280:** Andrew Fezza, $475. Late August at Intarsia, NYC; Urban Camaflouge, Houston; Mercantile, Portland OR. Hats, Jay Lord Hatters. Bergdorf Goodman; Le Chapeu, Kennebunkport ME and Boston. Earrings, Francine Racette's own. Perry Ellis, November at Camaflouge. NYC; Neiman-Marcus. Shirt and tie, Turnbull & Asser Bergdorf Goodman. **281:** Basco jacket $200. Wool pants, $98. Barney's; Younkers, Des Moines IA; Urban Camaflouge, Houston; Macy's, San Francisco. Earrrings, Francine Racette's own. **287:** Earrings, Carol Hsu. Incorporated Gallery, NYC. Necklaces, Stephen Dweck. Henri Bendel; Jere Scott at Stanley Korshak, Chicago; Frost Bros.; Amen Wardy, Newport Beach CA. Bracelet, Pellini Bijoux. Stockings, Fogal of Switzerland, NYC. Shoes, Maud Frizon. NYC and Bal Harbour. Phone, Lee Bailey at Henri Bendel. Pen, The International Pen Shop at Arthur Brown & Bro., NYC. Compact, Schildkraut Giftware. Calculator, Hans Appenzeller, NYC. **288:** Skirt, Perry Ellis. Stockings at Barney's; Neiman-Marcus. **289:** Pants, Calvin Klein. Stockings at Bergdorf Goodman. **290:** Wool suit. Turnout also at Sara Fredericks at Bonwit Teller, Boston; John Wanamaker; Sandy Austin, Lafayette LA. Sunglasses, Lanvin by Kenco Optics. E.B. Meyrowitz, NYC. Earrings, Isaac Manevitz for Ben-Amun. Bag, Pineider, NYC. Gloves, Prada. Stockings, Fogal of Switzerland, NYC. Shoes, Maud Frizon NYC and Bal Harbour. **291:** Earrings, Mark Spirito. Bergdorf Goodman. Glasses, Luxottica for Avant-Garde Optics. Belt, Miss Ellen Ruth Levy. Lina Lee, NYC; Dress Circle, Pittsburgh PA. Stockings, Legs Fever. Lord & Taylor; The Twenty-Four Collection, Miami. Tape recorder on desk, Sony Corporation of America. **292:** Bill Blass. Jacket, pants and sweater also at The Broadway. Shoes, Perry Ellis. Henri Bendel. Glasses, Polo by Ralph Lauren. A.R. Trapp Opticians. **293:** Outfit also at Gidding-Jenny; Nordstrom, Portland OR. Hat, Patricia Underwood for Calvin Klein. Barney's; I. Magnin. Earrings, Isaac Manevitz for Ben-Amun. Altman's. Calvin Klein Scarves. Altman's; Montaldo's. Gloves, Aldo and Ivo Portolano. Cuff, Saint Laurent Rive Gauche. Belt, Miss Ellen Ruth Levy. Bag (foreground), La Bagagerie, NYC. Stockings, Evan-Picone Leg Fashions, Saks Fifth Avenue. Shoes, Maud Frizon, NYC. **294:** Blouse fabric, Gandini. André Laug boa. See stores on page 294. Gloves, Aldo and Ivo Portolana. Bloomingdale's. Tapeplayer case, Vittorio Ricci, NYC. Bag, see information, page 297. Perry Ellis shoes. Henri Bendel; Marshall Field's; Neiman-Marcus. **295:** Earrings, Isabel Canovas. Bloomingdale's. Belt by Ruza. Stockings, Geoffrey Beene for Bonnie Doon. Yves Saint Laurent shoes. Bag on table, La Bagagerie, NYC. Glasses, Swank. **296:** Anne Klein wool flannel skirt, $170. Cashmere sweater, $320. Saks Fifth Avenue; Garfinckel's; Hudson's; Marshall Field's; Dayton's; Balliet's; Sakowitz; Frost Bros; Bullock's, Westwood CA. Earrings, Isaac Manevitz for Ben-Amun. Ultimo, Chicago. Scarf at Bonwit Teller, Filene's, Boston and Chestnut Hill; Kaufmann's; Macy's, San Francisco. Bracelets, Isaac Manevitz for Ben-Amun. Henri Bendel. Bag at Bergdorf Goodman; Cyreld, Brookline MA; Ultimo, Chicago. Belt, Calvin Klein. Saks Fifth Avenue. **297:** Turnout also at Rich's; Harzfelds; Tootsies, Houston; Bullock's. Earrings, Isaac Manevitz for Ben-Amun, Bergdorf Goodman. Bracelet, Maripolitan P.O.L. Macy's, Herald Square. Bag by Ruza. Henri Bendel; Ronnie Golden Engle, Warwick RI; Gloves, Perry Ellis. Stockings, Perry Ellis for Trimfit. Perry Ellis shoes. **298:** *Top* photo: Stockings, Hanes Too. Lord & Taylor. Shoes, Pancaldi. Smyth Bros. Shoe Parlour, Chicago and Dallas. Bag, Longchamp. *Bottom* photo: Outfit also at B. Forman, Rochester NY; Nancy's, Bangor ME; Burdines, Dadeland FL; Sakowitz. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Watch, Raymond Weil. Briefcase, Bottega Veneta, NYC. Calvin Klein Scarves. **299:** Dress also at Hannah, Denver CO. Glasses, Matsuda, NYC. Pin, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Briefcase, Hunting World. Stockings *(foreground),* from Gambit by Dorothy Jones. **302:** Earrings, Bergdorf Goodman; Robinson's, California. **311:** Cashmere dress with bugle beads, $3200. Lord & Taylor, The Twenty-Four Collection, Miami. Hattie, Birmingham MI and Palm Beach; Ultimo; Neiman-Marcus. Silk charmeuse teddy, $82. Bergdorf Goodman; Goods, Boston; Enchanté, Chicago; Pollyanna, Denver; Private Moments, Los Angeles; Secrets, Fresno CA; Abbruzzese, Redondo CA. Earrings, Mark Spirito. Bracelet, Susan Rezac of Byzantium. Barney's; Eve France, Houston. Shoes on model, Charles Jourdan. Charles Jourdan, Trump Tower, NYC; Montaldo's. Shoes on floor, Maud Frizon, NYC. Stockings, from Gambit by Dorothy Jones. **312:** Hat, scarves and skirt, Fendi. Scarves at Ultimo, Chicago. Boots, Fendi by Diego Dellavalle. Delman at Bergdorf Goodman. Bag, Bottega Veneta, NYC and Beverly Hills. **313:** Fendi skirt to order at Bergdorf Goodman. Gloves, Carlos Falchi. September at Bergdorf Goodman; Lou Lattimore, Dallas; I. Magnin. **314:** Fendi suede skirt, $900. To order at Bergdorf Goodman. Fendi belt. Bracelets, Jerry Kott. Gloves, Carlos Falchi. Boots, Fendi by Diego Dellavalle. Delman at Bergdorf Goodman. **315:** Shawl to order at Bergdorf Goodman; I. Magnin, Chicago. Fendi suede skirt, $900. To order at Bergdorf Goodman. Hat, Fendi. Bracelets, M.E. Stewart, Minneapolis. Stockings, Elbeo. Boots, Fendi by Diego Dellavalle. Delman at Bergdorf Goodman. **336:** Modacrylic/cotton coat. Wool skirt, $155. Bloomingdale's; Hattie, Birmingham MI; Liberty House, Honolulu. Turtleneck, Sonia Rykiel. Earrings, Marieluisa Stern for Stigi. Henri Bendel. Stockings, Danskin. Shoes, Maud Frizon NYC and Bal Harbour; Joseph, Chicago. **337:** Silk chiffon sweater. Earrings, Marieluisa Stern for Stigi. Henri Bendel. Gloves at Lord & Taylor. **338-339:** Sleeve and accessory information, *left to right:* Bill Blass sweater. Bracelet, James I. Murphy. Saks Fifth Avenue NYC; I. Magnin. . . . Zoran sweater. Ring, Saint Laurent Rive Gauche. . . . Bracelets, Pellini. Bijoux. Bergdorf Goodman; Suzy, Great Neck NY. . . . Anne Klein II sweater. . . . Jacket, Anne Klein II. . . . Sweater, Donna Karan and Louis Dell'Olio for Anne Klein & Co. . . . Calvin Klein sweater. **340:** Hat, Kenzo Boutique, NYC. Arm warmers and fingerless gloves, LaCrasia. Bloomingdale's; I. Magnin. **341:** Acrylic/cotton coat/and sweater. Earrings, Isaac Manevitz for Ben-Amun. Altman's. Belt by Ruza. Charivari, NYC; Nordstrom. Stockings, Evan-Picone Leg Fashions. Saks Fifth Avenue. Shoes, Maud Frizon NYC and Bal Harbour. **342-343:** Model on *lower left:* Zoran cashmere pants, $450. Late August at Bergdorf Goodman. Ring, Barry Keiselstein-Cord. Henri Bendel. Glove (on right arm), LaCrasia. Bloomingdales. The Gazebo, Dallas. Hat, Steven O'Banion. Patricia Field, NYC; The Twenty-Four Collection, Miami. Ray-Ban Sunglasses by Bausch & Lomb. Glove (on left arm), LaCrasia. Bangles, Isaac Manevitz for Ben-Amun. Henri Bendel. Boots, Saks Fifth Avenue NYC; John Baldwin. Model on *upper right:* Glove (on right arm), LaCrasia. Bangle, James I. Murphy. Saks Fifth Avenue, NYC; I. Magnin. Hat, Kenzo. Bloomingdale's. Ron Ross Tarzana, CA. Gloves, Carlos Falchi. Macy's, Herald Square. Belt, Anne Klein for Calderon. Boots, Andrea Pfister. Barney's. **344:** Fabric available through Logantex, NYC. Silk lining, Horikoshi New York through Sewing Associates. Park East Sewing Center, NYC. Blouse, Perry Ellis. Calvin Klein wool flannel pants, $230. Altman's; Kaufmann's; Bullocks Wilshire Southern CA. Hat, Whittall & Javits. Bloomingdale's; Tootsies, Houston. Earrings, Stephen Dweck. Henri Bendel; Ultimo, Chicago. Bangles, Isaac Manevitz for Ben-Amun. Henri Bendel. Gloves, Bottega Veneta, NYC. Shoes, Charles Jourdan, Trump Tower NYC; Montaldo's. **345:** Fabric and lining, see information page 344. Cowl and scarf combination, Jane Quimby. Barney's; Handmoor, Chicago. Bangles, Robert Lee Morris at Artwear, NYC; Body Sculpture, Boston. Gloves, Prada. Bergdorf Goodman. **346:** *Inset:* Hanes Hosiery. Altman's. Shoes, Andrea Pfister. Lord & Taylor. *Large* photo: Cotton T-shirt, Norma Kamali. $32. Bloomingdale's. Panty also at Jordan Marsh, Miami. Bracelet, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. **348:** Earrings, Ted Muehling. Bracelet, Isaac Manevitz for Ben-Amun. Bergdorf Goodman; Nordstrom . . . Guy Laroche also at Jacobson's; Frost Bros. Earrings, Monet Jewelry. . . . Sweet Nothings by Maidenform. Also at Jordan Marsh, Miami. . . . Christian Dior Lingerie polyester bra and pants. Earrings and bracelet, Isaac Manevitz for Ben-Amun. Altman's. Panty stockings, Hanes Too. Altman's. Shoes, Maud Frizon, NYC and Bal Harbour. **350:** *Left:* Bill Blass wool jersey dress. $825. Neiman-Marcus. To order at Saks Fifth Avenue. Leg Looks by Burlington. Shoes, Gino Aldrovandi. *Right:* Pants, Oscar de la Renta. Gloves, Aldo and Ivo Portolano. Boots, Chloé for Pancaldi. **351:** Pants, Calvin Klein. Earrings, Mark Spirito. Gloves, Prada. Bergdorf Goodman. Leg Looks by Burlington. Shoes, Bruno Magli. **352:** *Left:* Perry Ellis pants. Earrings, Robert Lee Morris at Artwear, NYC. Naomi Misle Gloves. Stockings, Fogal of Switzerland, NYC. Shoes, Bruno Magli. *Right:* Pants, Oscar de la Renta. Earrings, Isaac Manevitz for Ben-Amun. Saks Fifth Avenue. Naomi Misle Gloves. Stockings, Evan-Picone Leg Fashions. Shoes, Tanino Crisci, NYC. **353:** Pants, Bill Blass for Blassport. Boots, Walter Steiger Madison Avenue, NYC and Brighton Way, Beverly Hills. **354:** Hat, Jean Barthet for Sonia Rykiel. Chloé Jewelry. Boots, Walter Steiger Madison Avenue, NYC and Brighton Way, Beverly Hills. **355:** Jacket at Martha, Palm Beach and Bal Harbour. Pants and turtleneck at I. Magnin. Shoes, Maud Frizon NYC and Bal Harbour. **356:** Ray-Ban Sunglasses by Bausch & Lomb. Shoes, Fratelli Rossetti. **357:** Rayon jersey pants. Sweater at I. Magnin. Sunglasses, see information, page 356. **358:** Sonia Rykiel. Liberty House, Honolulu. Sweater and pants also at John Wanamaker; Hattie; Sakowitz; Bullocks Wilshire, Southern CA. Hat, Sonia Rykiel. Earrings, Sonia Rykiel. Henri Bendel. Shoes, Maud Frizon, NYC and Bal Harbour. **359:** Viscose/polyester/silk coat. Earrings and necklace, Kenneth Jay Lane. Saks Fifth Avenue. Shoes, Valentino Night. Valentino Boutique, NYC. **360:** Calvin Klein wool pants, $240. Turnout, see stores, page 360. Also at The Avenue, Omaha NE; Nordstrom. Hat, Patricia Underwood for Calvin Klein. Barney's. Earrings, Isaac Manevitz for Ben-Amun. Macy's Herald Square. Perry Ellis Shoes. Gloves, Aldo and Ivo Portolano. Bonwit Teller. **361:** Tarlazzi II cotton/polyamide molleton coat and skirt. Wool knit sweater, $215. Skirt, $220. Both at Bergdorf Goodman; Ultimo, Chicago. Bracelet, Robert Lee Morris at Artwear, NYC. Gloves, Anne Klein by Aris. Boots, Vittorio Ricci, NYC; Salamander, Santa Fe NM. **362:** Guy Laroche also at Guy Laroche Boutiques, Atlanta; Houston. Echo Scarfs. Bergdorf Goodman; Filene's, Boston. Gloves, Anne Klein by Aris. Bloomingdale's. Bracelet, James I. Murphy. J. Antonio, NYC; I. Magnin. Stockings and ankle warmers, Hue. Henri Bendel. Shoes, Bandolino. Bloomingdale's; Dayton's. Gloves, Anne Klein by Aris. Saks Fifth Avenue. Stockings, Hue. Shoes, Bandolino. Bloomingdale's; Dayton's. **363:** *Inset:* Wool skirt, $145. Sweater, $130. Stores, see page 363. Stockings, Perry Ellis for Trimfit. Gloves, Sachiko for LeCrasia. Altman's. Shoes, Palizzio. Delman at Bergdorf Goodman. Photo *right:* Pants, $150. Stores, see page 363. Gloves, Anne Klein by Aris. Marshall Field's. Boots, Vittorio Ricci, NYC. **364:** *Large photo:* Mario Valentino jacket $990. Pants, $765. Blouse, $750. Turnout, see stores page 364. Also at Added Touch, Pittsburgh PA, coat and blouse to order. Coat only at I. Magnin. Earrings, James I. Murphy. J. Antonio, NYC; Ultimo, Chicago. Bracelet, Robert Lee Morris at Artwear, NYC. Gloves, Aldo and Ivo Portolano. Bergdorf Goodman. Socks, Bonnie Doon. Altman's. Shoes, Perry Ellis. Bloomingdale's; Robinson's, Beverly Hills. *Inset:* Turnout, see stores page 364. Giorgio Armani pants, (sold as suit) $649. Scarf, Giorgio Armani. Gloves, Anne Klein by Aris. Marshall Field's. Boots, Divertente. Macy's, Herald Square; The Shoe Connection & Boutique, Woodland Hills CA. **365:** *Large photo:* Rodier Paris wool/acrylic sweater, $125. Pants, $145. Turnout at all Rodier Paris stores. Earrings, Diva Fantasy Designs. Ralph Lauren Hosiery. Shoes, Palizzio. Delman at Bergdorf Goodman. *Inset:* Albert Nipon wool vest, $120. Pants, $190. Turnout, see stores page 365. Belt, Carlos Falchi. Bergdorf Goodman. Shoes, Perry Ellis. Bloomingdale's; Robinson's, Beverly Hills. **368:** Mespo Umbrellas, Bloomingdale's. Ray-Ban Sunglasses by Bausch & Lomb. Henry Miller Opticians, NYC. Raincoat, Redford of Hamburg. Shoes, Seven Star. Saks Fifth Avenue. *ALL PRICES APPROXIMATE*

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